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Dumping 3,500 patients into a public health system that has been cut to the bone over the last few years would be a disaster in San Francisco.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

I've been trying to think of a good metaphor for the public-employee pension story, a way to explain what's going on without making it so complicated that it becomes a battle of political slogans. Here's what I've come up with.

Imagine you and your friends all work at a resort hotel, and you've been there a while, and you approach the boss and say it's expensive to live in the area and you want a raise. But your boss isn't handing out any more cash — he wants to hire his girlfriend for a cush job, and he wants a promotion in the resort chain, so he has to keep the bottom line tight.

But he can't afford to lose the group of you, so he offers a deal: no raise, but you and your coworkers can eat lunch free at the resort restaurant. It's a painless offer for him; the restaurant is booming, so much cash coming in that nobody will notice a few free meals. Still, it's a benefit you didn't have, so you accept.

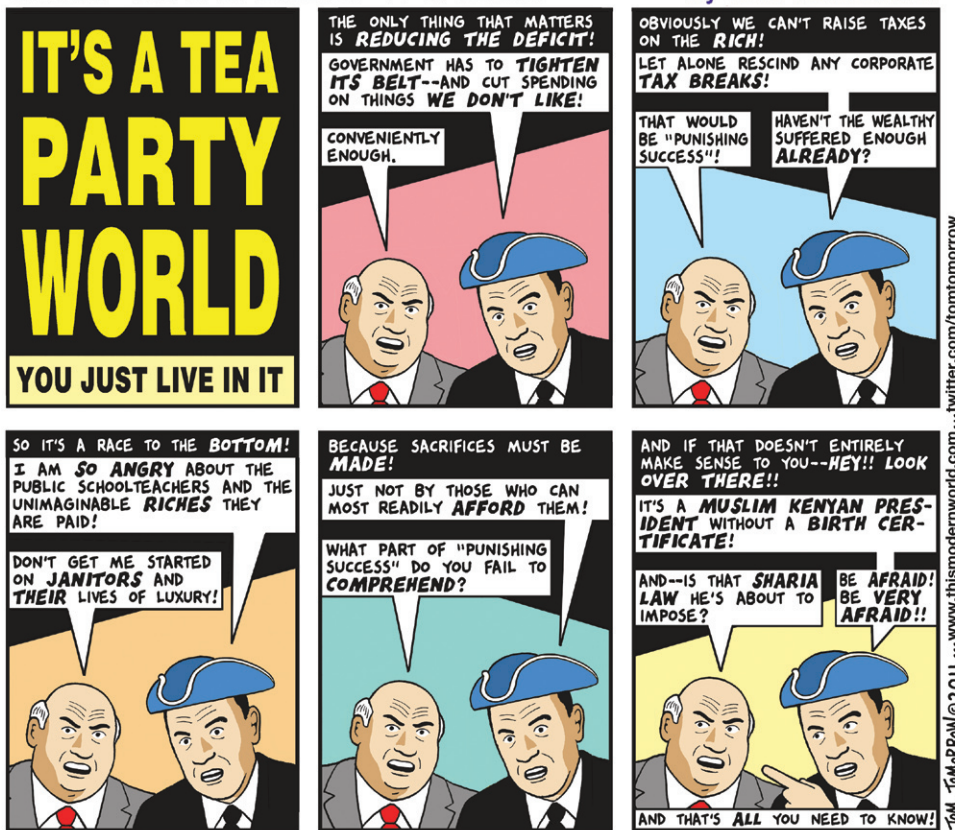
Then a year passes, and resort traffic drops off, and the price of lunch food goes way up, and the guy who handles the books at the restaurant has been skimming and pocketing a big chunk of the proceeds — and suddenly, the free meals aren't so free for your boss. So he starts pointing fingers at you, telling all the other diners that it's unfair you get to eat free. The cry goes out: "No free lunch!" He starts to demand that you pay "your fair share."

Now: you realize like everyone else that the resort is in financial trouble, and you've already accepted unpaid overtime and fewer work days. You also realize that a couple of your greedier friends have been taking extra sandwiches home in their pockets and they need to knock it off.

But the huge chain that owns the resort is still doing fine; the

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD



The mayor's race: beyond compromise

**EDITORIAL** The race for mayor is now fully underway, with eight candidates declared — and at least four are fighting for the progressive vote. It's a remarkably open field — and the fact that there's no clear frontrunner, no candidate whose money is dominating the election, no Willie Brown or Gavin Newsom, is the result of two critical progressive reforms: public financing and ranked-choice voting.

In fact, those two measures — promoted by the progressive, district-elected supervisors — have transformed the electoral process in San Francisco and undermined, if only somewhat, downtown's control.

As Steven T. Jones points out on page 11, the leading candidates

are all sounding similar, vague themes. They all say the city can work better when we all work together. That's a nice platitude, but it reminds us too much of President Obama's promise to seek bipartisan consensus, and it's likely to lead to the same result.

On the big issues, the Republicans don't want to work with the president, and big downtown businesses, developers, and landlords don't want to work with the progressives. In the end, on some key issues, there's going to be a battle, and candidates for mayor need to let us know, soon, which side they're going to be on.

Sup. David Chiu, who entered the race Feb. 28, may have the hardest job: he actually has to help

balance the city budget. As board president, he'll be involved in the negotiations with the Mayor's Office and the final product will almost certainly carry his imprimatur. It's unlikely the progressives on the board will agree with the mayor on cuts; it's much more likely that some will seek revenue enhancements as an alternative. Whatever Chiu does, he'll be on the record with a visible statement of his budget priorities.

We'd like to hear those priorities now, instead of waiting until June. But either way, the remaining candidates, particularly those who want progressive and neighborhood support, need to start taking positions, now. What in the city budget should be cut? What new revenue should be part of the solution? What, specifically, do you support in terms of pension reform? How would you, as mayor, deal with the budget crisis?

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Should Lyon-Martin be saved?

By Gabriel Haaland

**OPINION** Last month, when the startling news broke that Lyon-Martin Health Services, a community health clinic that serves primarily queer women and transgender people, was about to close its doors forever, the community rose up even before the official announcement was made.

Within hours of first hearing the news, more than 150 clients, former clients, and members of the community gathered at an emergency town hall meeting to fight to save the clinic. People testified about what Lyon-Martin had meant to their health. Many expressed fears it would close and anger that they hadn't known the clinic was in trouble.

To their credit, two members of the board of directors and interim Executive Director Dr. Dawn Stacy Harbatkin came to the meeting to answer questions from the community. This powerful meeting transformed and dramatically altered the outcome. In response to the opposition, the board backed off closing the center for at least a month and promised the community that there would be at least a month to find ways to save the clinic.

However, the board members also explained that the clinic was in serious trouble and needed to raise more than \$500,000 to stay open. By the end of the meeting, a "Save Lyon Martin" coalition was born.

Within a week, more than 700 community members came to a fundraiser that raised more than \$60,000, and within a month, more than \$300,000 had been raised.

But at the same time, some have asked: should we save Lyon-Martin?

It's a legitimate question. Over the past two years Lyon-Martin

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## EDITOR'S NOTES

CONT>>

percentage profits off the top never change. No cuts there. And your free lunch isn't "free"; it's part of your pay. And you suspect that at some point, the economy will pick up and the restaurant will be flush again — and if you give up your benefit now, you'll wind up with no raise and no lunch either.

But somehow, it's all your fault. You are the ones bleeding the resort dry.

Look at it that way, and the picture is a little different. **SFBG**

## MAYOR'S RACE

CONT>>

Every major candidate in the race has enough familiarity with city finance to answer those questions. None should be allowed to duck or resort to empty rhetoric about everyone working together.

The same goes for community choice aggregation and public power. There is no consensus here, and will never be. Either you're for public power and against Pacific Gas and Electric Co., or you're opposed, weak, or ducking — all of which put you in PG&E's camp.

There are many more issues (condo conversions, tax breaks for big corporations, housing development, help for small business, etc.) on which there has never been, and likely never will be, agreement. The people who make money building new condos will never accept a law mandating that 50 percent of all new housing be affordable (although the city's own Master Plan sets that as a goal). The landlords will never accept more limits on evictions and condo conversions.

We're all for working together and seeking shared solutions, but the next mayor needs to be able to go beyond that. When the powerful interests refuse to bend, are you ready to fight them? **SFBG**

## LYON-MARTIN

CONT>>

expanded its services, almost doubling its staff and patient load. However, the management failed to build the infrastructure to accommodate these changes. One of the known factors that led to the current situation was Lyon-Martin's

inability to stay current with its Medi-Cal billing, and there was a significant loss in revenue as a result. A substantial amount of debt is owed to the IRS and a long-term bank loan. Given the financial problems, some say, we should close the clinic; other community health clinics could simply incorporate the 3,500 patients served by Lyon-Martin.

While it's true that the financial issues are troubling, and that hard questions need to be answered, dumping 3,500 patients into a public health system that has been cut to the bone over the last few years would be a disaster in San Francisco. The clinics that serve queer and transgender people are already stretched to the limit. No other place in the city has the capacity and cultural competency to serve this population.

Lyon-Martin has taken on the mission of caring for a group of low-income, mostly uninsured patients who have rarely, if ever, gotten culturally competent care. Almost 90 percent of Lyon-Martin patients are uninsured; 87 percent have incomes below 200 percent of the federal poverty line; 17 percent are homeless; 33 percent are people of color.

As a transgender person who has received poor and even hostile treatment by a health care provider, it doesn't surprise me that in a recent survey more than 50 percent of transgender individuals reported that they have had to teach their health care providers about transgender health care. More than half of lesbians, bisexual, or transgender people report that they avoid health care for fear of discrimination.

In this context, closing Lyon-Martin is simply not an option.

We have many questions about how Lyon-Martin got into this situation and what needs to be done to avoid it happening again. We want the community to have stronger oversight over this important resource. We want people held accountable. But most of all, we want to ensure that we continue to have access to the excellent care that Lyon-Martin has provided to so many of us.

On March 2 at 4 p.m. at the Budget Committee of the Board of Supervisors, Sup. Ross Mirkarimi will be holding a hearing addressing these questions. We hope you can join us. **SFBG**

*Gabriel Haaland is a member of the Save Lyon-Martin Health Coalition, and a former transgender client of Lyon-Martin.*



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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

## Tasers vs. talk

Mental health advocates worry that Tasers could undermine SFPD's de-escalation training

By Rebecca Bowe  
rebeccab@sfbg.com

At a Feb. 23 Police Commission hearing, San Francisco interim Police Chief Jeff Godown told the civilian oversight board he wanted to investigate Tasers as a less-lethal weapon for San Francisco Police Department (SFPD) officers. Speaking to a room crammed full of community advocates who had turned out to rail against the idea, Godown seemed to try to preemptively address a concern that opponents were sure to raise during public comment.

"This is not about mental illness," the chief said. Along with police commissioners who favored the Taser proposal, Godown drove that point home several more times throughout the evening, stressing that Tasers were not being sought as a law enforcement tool for dealing with violent, mentally ill individuals. Nevertheless, he said situations could potentially arise in which the stun guns would be used against the mentally ill, if officers were authorized to carry the devices.

At the end of a marathon meeting, SFPD won approval to spend 90 days investigating Tasers and other less-lethal weapons as pos-

sible additions to the police arsenal, which now includes pepper spray and batons as well as firearms. Advocates raised concerns ranging from misuse of the devices to accidental deaths caused by Tasers to documented overuse of the weapons in communities of color. The SFPD, meanwhile, emphasized that it saw Tasers as a way to improve officer safety while limiting the use of lethal force.

### SHOOTING THE MENTALLY ILL

Throughout the discussion, concern about the use of Tasers as a tool against the mentally ill persisted despite the chief's assurances. "Like it or not, these issues are intertwined," said American Civil Liberties Union (ACLU) Police Practices Director Allen Hopper. He referenced comments made by former Police Chief George Gascón, who now serves as district attorney.

On Jan. 4, SFPD officers fired twice at Randal Dunklin, a wheelchair-bound, mentally ill man who was brandishing a knife outside the city's Department of Public Health building. Dunklin allegedly stabbed an officer and suffered a nonfatal gunshot wound to the groin after he had tossed the knife. In press comments delivered in the

aftermath, Gascón said the situation illustrated why the SFPD ought to carry Tasers.

"Not only was that not an appropriate circumstance for the use of a Taser, there were so many things wrong with the way police handled that situation," Hopper said, referencing a YouTube video of the shooting that served to highlight key differences between the official police account and the events caught on tape.

Dunklin was the third person in recent months to be shot in an altercation with officers. Vinh Bui, who was 46, was fatally shot in Visitacion Valley in late December 2010. Michael Lee, who was 43, was fatally shot in a residential hotel in the Tenderloin a few months earlier. Both had a history of mental illness.

Police Commissioner Angela Chan told the Guardian that in light of these tragedies, she became concerned that the first commission meeting of the year initially featured a discussion about Tasers.

"I thought, this does not make any sense," Chan said, because

commissioners hadn't yet looked at creating a specialized police unit for dealing with psychiatric crisis calls, a move she'd urged the department to consider. The commission schedule was rearranged to reflect her concern, and Chan rushed to book experts for a detailed presentation about crisis intervention training (CIT). In a unanimous vote at the Feb. 9 meeting, the police commission approved implementation of CIT.

The specialized policing technique is patterned after the so-called Memphis model, which originated in Tennessee in 1988 in the wake of a public outcry that arose when white officers gunned down an African American man with a history of mental illness.

Memphis model policing emphasizes de-escalation, which is quite different from the everyday command-and-control method cops are trained to use against suspects. Under this model, officers are taught to consider things such as the tone of voice they are using

to communicate with the mentally ill person, the distance they are standing from them, and how the individual might respond to their behavior. Whenever it's safe to do so, officers are encouraged to allow the mentally ill person the time they need to calm down.

Samara Marion, an attorney and policy analyst with the Office of Citizen Complaints, traveled to Memphis to witness CIT officers on duty. "I was absolutely impressed," Marion said. "It is community policing at its best."

CIT has been credited with a dramatic reduction in officer-involved shootings against the mentally ill in Memphis. Randolph Dupont, a clinical psychologist and professor at the Memphis-based School of Urban Affairs and Public Policy, told the Guardian

CONTINUES ON PAGE 10 »



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“Not only was that not an appropriate circumstance for the use of a Taser, there were so many things wrong with the way police handled that situation.”

Allen Hopper

CHIU'S MAYORAL ANNOUNCEMENT 11

VISAS FOR SALE 12

## ALERTS

By Jackie Andrews  
alert@sfbg.com

### WEDNESDAY, MARCH 2

**Day of Action for public education**  
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UC Berkeley Memorial Glade  
ca.defendpubliceducation.org  
Facebook: Day of action for public education

### FRIDAY, MARCH 4

**Danny Glover on health and wealth**  
Actor and humanitarian Danny Glover comes to the Bayview to talk about community health and prosperity, discussing ways to bring about positive changes in the community. Glover will also discuss his collaboration with the Bayview Rotary Club to provide scholarships to benefit Bayview-Hunter's Point college-bound youth.  
5 p.m., \$40–\$50  
San Francisco City College  
Alex L. Pitcher Jr. Community Room  
1800 Oakdale, SF  
www.sfbayviewrotary.org

### SATURDAY, MARCH 5

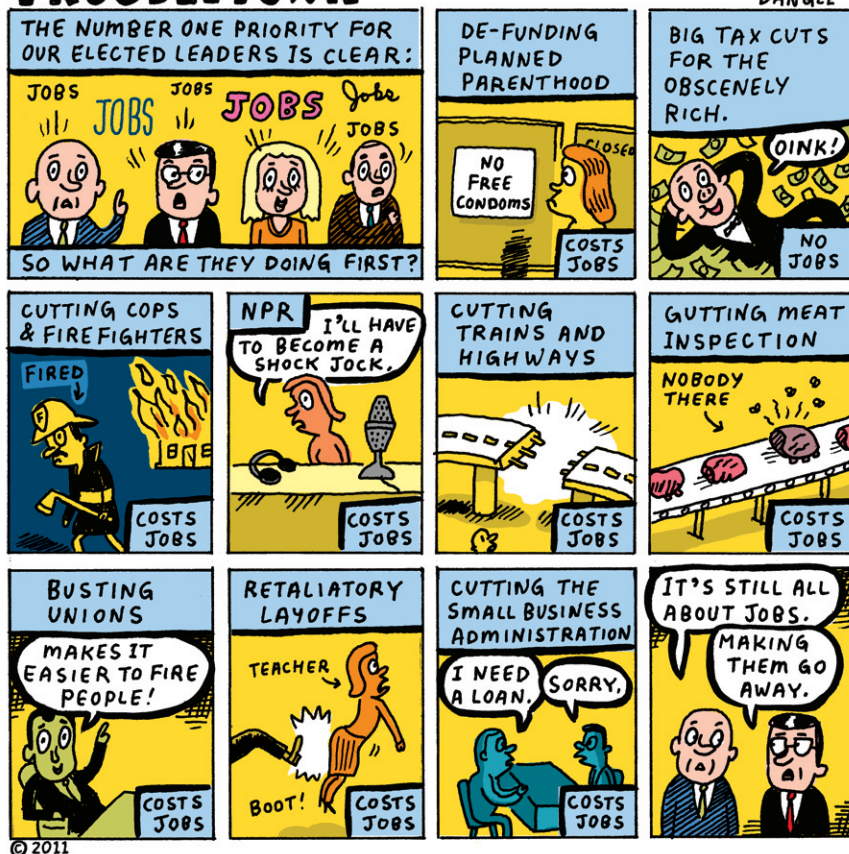
**International Women's Day**  
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10 p.m.–2 a.m., \$10  
Pier 23 Cafe  
The Embarcadero, SF  
www.reggaewagals.com

### SUNDAY, MARCH 6

**Discussion with Tony Serra and Paulette Frankl**  
Join KPFA and author/illustrator Paulette Frankl for a discussion of her book *Lust for Justice: The*

## TROUBLETOWN

BY LLOYD DANGLE



**Radical Life and Law of Tony Serra.**  
Frankl spent 12 years following Serra from courtroom to courtroom as he defended the likes of Black Panther Huey Newton, the Hell's Angels, the Symbionese Liberation Army, and more to bring you this definitive account of an antiestablishment hero and legal legend.  
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2286 Cedar, Berk.  
(800) 838-3006  
www.kpfa.org/events  
www.brownpapertickets.org

### MONDAY, MARCH 7

**Russia's foremost LGBT activist**  
To bring to light the violence and government oppression faced by

the Russian LGBT community and to promote Moscow's Pride Parade, Nikolai Alekseev will talk about the efforts of major Russian religious and political parties to quell the Pride Parade, the European Court ruling that the Russian government committed crimes to its LGBT community, and more.  
5:30–7:30 p.m., free  
San Francisco LGBT Center  
1800 Market, SF  
www.gayliberation.net

### TUESDAY, MARCH 8

**Mothers march to end poverty**  
Mothers in cities will gathering all over the world today to demand the end of poverty, war, overseas occupations, the criminalization

of communities of color, and other global issues. San Francisco's march — inclusive to all — begins at the 16th Street BART Station and stops at major corporate banks along the way. See the website for updates on the route.  
4:30 p.m., free  
16th and Mission BART Station, SF  
www.globalwomenstrike.net SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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### POLITICS

David Chiu announces his bid for the mayor's seat, and a who's who to the wheelers and dealers celebrating a legislative victory for local hiring



### NOISE

“American Idol”: worst season ever? Plus, Paula West brings the jazz to the Razz Room, and more sound bites and music news



### PIXEL VISION

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Taser CONT.

that studies had shown mentally ill people who dealt with CIT officers were more likely to be in treatment three months later than those arrested by non-CIT officers. "Mental health is a community issue," he said. "You don't want it to be a police issue to resolve."

In San Francisco, the program envisions training about 20 percent of the police force to create an elite unit of CIT officers, selecting those who are more experienced and have better track records in dealing with the public. Once in place, 911 dispatchers would alert CIT when SFPD receives calls involving psychiatric crises. On arriving to the scene, a CIT officer would be responsible for taking charge of the situation and directing other officers.

This is the second time an attempt was made to move forward with crisis intervention in San Francisco. In 2001, the department implemented generalized crisis training to all officers instead of intensive training for a specialized unit. However, that low-level effort was canceled last year due to budget cuts.

While CIT won resounding support from the community, the Feb. 23 discussion about Tasers drew tremendous opposition, with around 50 advocates speaking out against the plan. Hopper's criticism, echoed by several mental-health providers, was that SFPD's campaign for Tasers sent a mixed message and threatened to overshadow the CIT effort by seeking a quick fix based on a tool instead of a tactic. And rather than moving toward the goal of de-escalation set by CIT, Hopper said, the use of Tasers could exacerbate a situation instead, making it more dangerous for everyone involved.

"The Police Department — we think to its credit — has recognized that [addressing] mental health issues is a departmental priority," Hopper said. "We think it's putting the cart before the horse to give police Tasers before they put that plan into effect."

A mental-health advocate who said she is "living the Kafkaesque world of a family dealing with mental illness" urged the commission to hold off on talking about Tasers until after CIT had been implemented, saying the two were closely connected.

"If you vote to purchase Tasers, you're undercutting the message that they need to learn de-escalation," another mental-health advocate noted.

Yet Marion said she thought adequate time was being allotted to study less-lethal weapons, and did not think this would undercut the CIT effort. "As long as the department continues to be motivated and engaged, I don't see it being a problem," she said.

Chan told the Guardian that the day after the Feb. 23 commission hearing, Godown phoned her to say he remained committed to CIT. Although she voted to allow police to move forward with investigating Tasers, Chan said her final support would depend on the success of CIT.



**Interim Police Chief  
Jeff Godown wants SFPD  
officers to carry Tasers.**

"If CIT is not doing well ... I am going to be strongly opposed to any adoption of any pilot program," Chan said. "I do prioritize one above the other."

**DEATH BY TASER?**

A Taser is an electroshock weapon that can administer 50,000 volts through two small probes, disrupting the central nervous system and bringing on neuromuscular incapacitation.

While Taser proponent Chuck Wexler, a researcher who spoke at the hearing, emphasized that Tasers "are for saving lives," studies have shown that the risk of death or serious injury increases under certain circumstances. Someone who is Tasered while fleeing police can suffer serious injuries if they can't break their fall. There are dangerous implications for people whose heart rate is accelerated due to cocaine or methamphet-

amine, and as the Memphis Police Department learned many years ago, Tasers don't mix with flammable substances, like an alcohol-based pepper spray that has since been discontinued.

"Lots of times it's not about the product itself, it's about ... risk factors," said Maj. Sam Cochran, who worked with Dupont in Memphis to create CIT. "Under some circumstances, things can happen very fast."

Safety concerns are heightened when it comes to the mentally ill. It's common for people experiencing psychiatric episodes to behave violently, speak incoherently, and ignore commands, creating the kind of scenario where law enforcement would likely opt to deploy a Taser. According to an extensive research inquiry on Tasers published by the Braidwood Commission on Conducted Energy Weapon Use, Tasers can be especially dangerous when used against people who are delirious.

"First responders should be aware of the medical risks associated with physically restraining a delirious subject or deploying a conducted energy weapon against them," according to Dr. Shaohua Lu, who is quoted in the study. "They likely have profound exhaustion and electrolyte changes before delirium kicks in. At that stage, any additional insult (e.g., struggling or fighting) can lead to the body just giving out, resulting in cardiac arrest and death."

Since 2004, when the city of San Jose first equipped officers with Tasers, seven people have died following police Taser deployments. At least one was mentally ill.

MaryKate Connor, a mental-health provider who founded the now-defunct Caduceus Outreach Services, told the Guardian she didn't think the police officers could separate the issues of less-lethal weapons and tactics for handling the mentally ill. "The promise of the CIT program, whether the police want to acknowledge it or not, is that this is a huge cultural shift," she said. "It's not about finding a new weapon. It's about finding a less lethal way to respond, period."

Joyce Hicks, director of the Office of Citizen Complaints, sounded a similar note during the hearing. "No weapon can substitute for sound tactics," Hicks said. **SFBG**

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**MECA**





Sup. David Chiu's promise of an end to City Hall wars will be tested by the budget process.

PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

# Chiu's challenge

Mayoral candidate wants to demonstrate that a new consensus is possible

By Steven T. Jones  
steve@sfbg.com

Board of Supervisors President David Chiu launched his mayoral campaign Feb. 28 with a pledge to bring San Franciscans of all political stripes together around a common agenda. It's a message that has also been sounded by other mayoral candidates, but one in which Chiu is in a unique position to try to deliver on this year.

"This campaign, at its heart, is going to be how we come together," Chiu told a crowd of hundreds gathered at City Hall for the announcement. Later he told the crowd, "This campaign needs to be a beacon to the rest of the world about who we are as San Franciscans."

Chiu appeared to be reaching out to progressives more than the other mayoral candidates have so far, emphasizing how he doesn't own a car and wants make big improvements to Muni and the bicycle network, valuing "diversity and social justice," calling for "community-based budgeting," and saying that "we have to have a conversation about how we can creatively fund affordable housing."

"We are at our best when we come together for our shared progressive values," Chiu said.

But then he quickly noted that over the past decade, "City Hall has been a bit dysfunctional." That was a time when progressives controlled the Board of Supervisors and there was a down-

town-backed mayor, and Chiu decried how the two sides didn't work well together. Yet now, with Chiu as board president and Ed Lee as interim mayor — an appointment Chiu helped engineer — "the tone at City Hall has changed."

Perhaps that's true, but the thorny issues that divide the city and defy simple solutions remain in play: bridging a \$380 million budget deficit after years of deep cuts, creating jobs without worsening the city budget picture, controlling employee pension costs, reforming Muni and addressing traffic congestion, bringing cleaner energy sources online, and increasing the affordable housing stock.

These are all issues that President Chiu and Mayor Lee will have to deal with this year if Candidate Chiu is going to be able to credibly claim that the new tone at City Hall can actually translate into policies that work and bring people together.

And there won't be consensus in the community on all of those issues; at some point, Chiu will have to take a side.

## RHETORIC AND REALITY

All the mayoral candidates argue for coming together around common-sense solutions, a trope that clearly polls well with voters.

Leland Yee welcomed Chiu into the race while emphasizing his own kumbaya message: "My commitment is to run a different kind of

campaign for mayor — to work with other candidates to present real choices and options for voters."

Dennis Herrera, whose mayoral campaign announced its endorsement by Sup. Scott Wiener during Chiu's kickoff event, said, "I look forward to working with him toward my goal of making San Francisco a city that works and one that lives up to its great promise"

And Ting told a gathering of his Reset SF group over the weekend, "It's time for San Francisco city government to be as creative and innovative as the rest of San Francisco. And it's going to take all of us to make that a reality."

Even political consultant David Latterman, who usually works with downtown-backed candidates but is working on Chiu's campaign, told us, "I'm just so tired of that left-right divide. I don't think this city is served well by those wars any more."

But Chiu is uniquely positioned to turn that rhetoric into a reality at City Hall — if it's possible. Over the past two years, he took the lead on challenging bad budget proposals from the Mayor's Office and the San Francisco Municipal Transportation Agency, only to back down in the end and make compromises that many of his progressive colleagues opposed. Similarly, he spent months working on a business tax reform measure that would have raised city revenue without costing private sector jobs, only to abandon it in the face of big business opposition.

This year, some progressives are banking on Chiu to deliver on their issues and have offered his mayoral campaign their early support.

"He's willing to take bold moves to make Muni continue to improve," MTA Commissioner and cycling activist Cheryl Brinkman told the gathering.

"There is no one running for mayor who has David's zeal for social and environmental justice," Fei Tsen, chair of Chinatown Community Development Corporation — a core Chiu constituency — told the gathering.

"I think he's the right choice for low-income communities of color," Planning Commission Christina Olague said at the event.

Sup. Eric Mar, the only elected official at Chiu's kickoff, told the crowd that "David Chiu has shown he has the ability to bring communities together,"

But the rest the progressive community, from elected officials like Assemblymember Tom Ammiano and Sup. David Campos to the leading advocates for renters, environmentalists, and the social and environmental justice movements, are still waiting to see what happens this year. Many are disappointed that Chiu is pushing tax breaks for Twitter and other corporations rather than progressive budget solutions, as well as putting moderate supervisors in control of some key board committees.

In an era of fiscal desperation, it may not be possible to bring progressives and downtown together around a common agenda. But if Chiu wants to try, voters are likely to learn whether that approach works even before they head to the polls in November. **SFBG**

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# The American Dream, for sale

Thousands of hard-working immigrants are getting deported every month. But unregulated private companies are offering a deal: for \$500,000, you can get a green card.

By Asaf Shalev

For Mao Huajun and Wen Lin, a trip to San Francisco is a chance to stock up on American retail. With at least five bags in each arm, the couple from China is all smiles. Through an interpreter, they point to the tags on their new clothes and cologne and explain: “Made in China.”

Consumer products devised here and made there are too expensive or not available for Chinese shoppers, so Mao and Wen, who come from Wenzhou, where Mao made a fortune in wood products and real estate, are taking full advantage of their trip.

But don’t confuse them with typical tourists. The two are on a boutique pre-immigration tour of the Bay Area, tailored for rich people who want to move to this country — without the typical problem of getting documents.

An anti-immigration wave is sweeping across the country. The Obama administration has overseen the deportation of a record 390,000 people in the past year. College kids who came here as young children are finding they can’t stay and work. The much-anticipated DREAM Act, which would allow college graduates a chance at citizenship, is in a Republican-induced limbo. Poor and working-class immigrants are getting kicked out of the country every day.

But private companies are going overseas and recruiting investors with the promise of a little-known federal program: For half a million bucks, you can get yourself a green card.

If you’ve got the cash, the promoters say it’s easy. Invest that sum with a broker who’s doing some sort of development in a low-income area and you’re guaranteed the right to move to the United States, immediately, with your entire family. You can live anywhere you want (not just in the area where you invested). And you’re on track to become a U.S. citizen.

But the program, known by its federal moniker of EB-5, is riddled with loopholes and lack of oversight. It has a history of creating few or no jobs, and the projects it funds can harm low-income communities. The immigrant investors aren’t safe, either. They put their fate in the hands of brokers and immigration officials, and if everything doesn’t go according to plan (and sometimes they have no control over that plan), they lose their money and face deportation — sometimes years after settling into their new lives.

In truth, the real winners in this program are the private brokers who profit by connecting immigrant investors with projects that desperately need funding.

San Francisco has been late to enter the EB-5 game — but now long-time political

figures, including former Redevelopment Commissioner Benny Yee, are getting in on the action. Oakland has several EB-5 centers looking for money.

## THE RICH ARE DIFFERENT

The federal government has long offered employment-based visas that allow people with exceptional skills or who are otherwise valuable to the American economy to immi-

The EB-5 applicants can invest on their own or they through a broker, known as a regional center. Regional centers make the process easier for investors; they also pool investment to generate the capital necessary for big projects.

Each investor must create or preserve at least 10 full-time sustainable jobs within two years to stay in the country permanently.

Exact numbers aren’t available, but government data shows that the vast majority of

businesses are designated as regional centers allowed to offer EB-5 visas to foreigners in exchange for their cash and 180 applications for the status are pending.

And while EB-5 started out slowly (only a few hundred green cards were issued in the first few years) and still isn’t a huge factor in immigration (1,886 permits were issued last year), most observers agree it’s on the rise.

“As domestic money has gotten tighter, project developers have discovered the EB-5 program as a possible way to obtain foreign capital,” said Stephen Yale-Loehr, a professor at Cornell University Law School, veteran immigration lawyer, and self-described “guru” of EB-5.

Some are dubious. Henry Liebman, the Seattle-based CEO of one of the oldest and most successful regional centers, told us that “most of these [new] regional centers aren’t going to raise a nickel.” He added that EB-5 is “not going to be the panacea that’s going to lift us out of the great depression.”

And it’s something of a Wild West. The federal agency that runs the program doesn’t regulate the regional centers once they’re approved for business. And even though the centers make loans and invest money, the Securities and Exchange Commission doesn’t monitor them. Indeed, there’s no real regulation at all.

Yale-Loehr says the program helps everyone. “Project developers can win because they can get access to capital for their projects. U.S. workers win because the EB-5 money will create jobs. U.S. taxpayers win because EB-5 money stimulates the economy and creates jobs at no expense to taxpayers. And foreign investors win because they get a green card through their investments.”

Not exactly. A Dec. 22, 2010 Reuters news service report notes that “thousands of immigrants have been burned by misrepresentations that EB-5 promoters make about the program, inside and outside the United States. Many have lost not only their money, but their chance at winning U.S. citizenship.”

In fact, the news service found that in 2009 “four Koreans who invested in a South Dakota dairy farm through EB-5 lost their entire investment when the price of milk collapsed and the operators of the farm stopped paying the mortgage. When the four, who had invested a total of \$2 million in the dairy, tried to step in and save the venture, they discovered their partner had left their names off the title. When they tried to sue in state court, the case went nowhere.”

If a project falls apart and no jobs are created, the immigrants face deportation.

And there’s little guarantee that the projects these investors fund actually create any jobs for the communities where they’re located.



grate to the U.S. But EB-5, created in 1990, is different: it places value on immigrants based on their wallets, not on their brains.

When Congress debated the creation of EB-5, politicians and members of the public saw it as a bona fide way to create citizenship opportunities. The rationale: people who create jobs with their money deserve to live here.

Federal officials and EB-5 experts told us how it works, at least in theory. To gain initial residence visas for themselves and their families, would-be immigrants have to invest \$1 million in a new business or an existing and struggling one. If the business is in a Targeted Employment Area — defined by law as “a rural area or an area that has experienced high unemployment of at least 150 percent of the national average” — the investment requirement drops to \$500,000.

investors opt for the \$500,000 plan — and few invest on their own. Luz Irazabal, spokesperson for United States Citizenship and Immigration Services, the agency overseeing EB-5, estimates that 80 percent to 90 percent of visas are granted through the regional centers.

So in practice, the program allows private, unregulated brokers to take the money of wealthy people and invest it in projects that are supposed to create jobs in low-income areas. It’s not necessarily a bad idea, and there’s nothing wrong with opening the most possible paths to legal residency.

But it doesn’t always work out — for the immigrants or the community.

## WIN-WIN-WIN-WIN?

The EB-5 program is booming. Only 11 regional centers existed in 2007. Today 133





**Former Redevelopment Commissioner Benny Yee is part of a EB-5 start-up that's promoting its connections to former Mayor Willie Brown.**

Regional centers have plenty of ways to win. According to center executives, they typically charge the investors a fee for facilitating the program they charge their clients. In some cases, the immigrant investors become part owners of a business enterprise; the investors and the regional center gets paid when the business turns a profit. But it's far more common for the regional center to lend the money for projects and collect the interest. Usually immigrant investors get paid only around 1 percent in interest and the regional center picks up the rest.

It's certainly worked for Liebman. He owns and runs 10 regional centers with offices throughout the United States and one in Tokyo. All his investments have gone into commercial real estate. "You don't get to be Bill Gates through EB-5, but it certainly raises your game," he said.

Yale-Leohr did say the program must be "done correctly" and that it's no piece of cake. "It is hard to set up a project that meets all immigration and securities-related requirements."

### **JOBS? WHERE?**

Everyone agrees that the program exists primary because it's supposed to create jobs. "There is a lot of scrutiny of job creation because that is the foundation of the program," Irazabal said.

But that scrutiny is actually limited.

It shouldn't be hard to determine if an investment is creating jobs in the community; either there are people working in a local business or not. But EB-5 experts told us that most of the EB-5 investment doesn't create direct jobs. Sharon Rummary, also a spokesperson for the Citizenship and Immigration Service, said she suspects most of the jobs are indirect. But after checking with agency staff, she told us there's no data.

The difference is critical. Say, for example, some investors build an electric car factory in a neighborhood with high unemployment. They hire 10 people to build cars, and create 10 direct jobs.

But when the workers go out to lunch and the deli counter down the street hires more help, that's indirect job-creation — and how one specific investment cre-

ates other jobs is essentially guesswork.

Of course, the electric car factory has to buy materials and parts — say, computer chips — that might be made halfway across the country (and possibly in an area that doesn't have high unemployment). Those jobs count, too. According to Irazabal, USCIS has "no requirement for the [indirect] jobs to be in the geographic area" that is struggling economically.

The geographic flexibility USCIS allows is interesting considering that, according to USCIS rules, regional centers must have "plans to focus on a geographical region within the United States and must explain how the regional center will achieve economic growth within this regional area."

The most interesting question is whether any of the indirect jobs are ever really created. And the bottom line is, USCIS never checks.

Here's the process, according to USCIS officials. Regional centers create business plans. Then they hire consulting firms to evaluate how many indirect jobs will be created if the business plan all goes as projected. USCIS signs off on the report and the E-5 visas are approved.

The government never does its own studies or reports, never tracks actual indirect job creation, and rarely questions what the private consultants say.

Economist Peter Donahue, who runs PBI Associates in San Francisco, told us the job creation promises under EB-5 amount to a "parable." Models used to track indirect jobs "give the appearance of the science but it's probably someone's best guess," he said. "I'm not persuaded this stuff adds up."

Assumptions inherent in the models are not commonly verified, he added, and often fail to calculate the net effect of an investment, like when a new firm crowds out existing firms.

Tom Henderson, who's setting up an EB-5 center in Oakland, told us the indirect jobs model "is all smoke and mirrors — it's bullshit" (see sidebar).

Still, Irazabal says, "numbers don't lie." USCIS checks that business plan and the job creation strategy is "viable, can be reproduced, and is practical. We have

people whose area of specialty is looking at this."

To make things more complicated, most EB-5 money isn't going into creating goods or services. It's going into real estate development. And unlike a factory, a new building by itself creates barely any direct jobs.

It may have the opposite effect. High-end office development often displaces existing businesses, particularly industrial ones. And those lost jobs aren't taken into account.

### **THE AMERICAN DREAM**

Mao said his No. 1 reason for seeking residency in the United States is the prospect of better education for his two sons, 5 and 17.

It's ironic. Mao's American Dream for his children is no different from the dreams of immigrants like Shing Ma "Steve" Li, a 20-year-old nursing student in San Francisco.

Li has lived in San Francisco since he was 12. speaks Cantonese, English, French and Spanish. He was arrested Sept. 15, 2010 by ICE agents, held in a detention center for two months, and threatened with deportation because his parents lacked the proper documentation.

Li, like tens of thousands of others, has talent and education and a lot to offer the United States. But he doesn't have \$500,000.

Immigration activists like Ali Noorani, executive director of the National Immigration Forum, aren't against EB-5 just because its immigrants are privileged. "We don't believe there are good immigrants or bad immigrants when it comes to folks who contribute to this nation," he said.

But, he added, "We are looking for equity in our immigration system."

Immigrant-rights activists properly support almost any program that helps open the doors, particularly at a time when the right-wing is exploiting anti-immigrant sentiment. But it seems unfair that one class of immigrants, the ones with large sums of extra money to invest, are getting recruited to come to the U.S. while a much larger group — including people who have lived here for years, worked hard, built businesses and contributed to the nation — is being shown the exit door.

Francisco Ugarte, an attorney with the San Francisco Immigrant Legal and Education Network, made the point: "We disagree with legal standards that make it easier for rich people to immigrate than poor people."

"Our legal system is designed to protect the rich and powerful," he added. "People who are coming out of necessity have a much harder time immigrating than wealthy people looking to move."

"It is," he added, "indicative of a broken immigration system." **SFBG**

### **EB-5 COMES TO SAN FRANCISCO**



**Tom Henderson, shown next to a high-speed train in China, wants to set up an EDB-5 center that will create real jobs.**

Tom Henderson's clients call San Francisco *jiou jin shan*, meaning "old gold mountain" in Mandarin and referring to the Gold Rush era impression that San Francisco must be awash in opportunity.

His soon-to-be-unveiled San Francisco Regional center is still waiting on final government approval, but Henderson has already been lining up investors to participate in the program.

He spends a third of his year in China and has done business there for decades. Armed with an international network of business relationships and a quirky charisma, Henderson has won over people like Mao Huajun, low profile but extremely wealthy potential investors with sights on America.

Although more than 20 regional centers are certified to do work in Southern California, only a handful are operating in the Bay Area — although applications for more regional centers are in the pipeline.

Featured prominently on the website of the Synergy Regional Center are two prominent local figures: former Mayor Willie Brown and former Redevelopment Commission member Benny Yee.

The website has pictures of the Synergy management "meeting former San Francisco Mayor Willie Brown, to discuss about how EB-5 investment can stimulate the local economy."

Yee is listed as one of six principals at the firm. He didn't return our phone calls seeking comment. Neither did Brown (who, to be fair, may have simply been part of a photo op since it appears the picture was taken at a fund-raising event for his institute).

According to Synergy CEO Simon Jung, Yee joined after initially "giving [Jung] advice on how to do business. He can help us bring deals in San Francisco we don't have access to otherwise."

James Falaschi heads the Bay Area Regional Center in Oakland. His website that features three potential projects — all real estate developments in downtown and east Oakland.

Sunfield Development is the company building at the Fox Uptown and at Seminary and Ninth streets, two of the projects the Bay Area Regional center is working on. Sunfield CEO Sid Afshar said EB-5 is "a very good idea because it is a win-win for everyone."

The new player on the scene is Henderson, and he is unveiling an EB-5 vision with a lot of promise.

Mao was bombarded with options when he first heard of EB-5. As a savvy businessman, he was wary of jumping into something sketchy. Through an interpreter, he told us he went with Henderson because he "can see the way Tom is doing this business is transparent, so [he] know[s] the step by step."

Henderson has yet to reveal what his projects will be, but he says they are all businesses, not real estate projects. He said all the companies he is setting up will inhabit industries the city has identified as central to Oakland's economic growth.

"I was born in Oakland. I work in Oakland. I live in Oakland," he said. "I won't do projects that don't create direct jobs." **SFBG**



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# food + drink

Absinthe's green fairy vacations in Provence. Here, the brasserie's garlic soft pretzels, seafood stew, and potato tart.

PHOTO BY RORY MCNAMARA



## Twinkle, twinkle

By Paul Reidinger  
paulr@sfbg.com

**DINE** When Absinthe opened in Hayes Valley in 1998, it was meant to evoke an aura of Provence. Meanwhile, the restaurant's name carried a whiff of naughty



Parisian excitement. Absinthe was the grog Oscar Wilde drank himself to death with in the French capital after his release from Reading Gaol, and not too many years later it was banned in France (and here) on suspicion that, like masturbation, it caused blindness and insanity.

These days, absinthe is enjoying a small revival, having largely been exonerated of its devil's-brew reputation. And the restaurant — which, along with Jardinière, represented revival in a part of town unsettled for years by contentious freeway demolitions and the symphony strike that began in December 1996 — has not only thrived but settled into an identity it might have been meant to have all along. If you're a latecomer and you want some sense of what Stars was like back in its heyday in the late 1980s and early 1990s, you'll find a taste of it at Absinthe. The restaurant offers a bit of the old feel: hints of low-key elegance and even glamour,

a look both established and fresh that combines the sunny Mediterranean and the fog-bound, gleaming city, and exemplary food (emerging from a kitchen now run by Adam Keough) that brings together a world of influences into a distinctively Californian balance.

New high-profile restaurants in the city tend not to be like Absinthe. They are often hard-edged, spare, and cold, concocted from glass, steel, and plastic. And they are noisy. Fair enough. But Absinthe, to my mind, is the height of what San Francisco restaurants were, and were like, before the city became a suburb of Silicon Valley. It is a credit to the owner, Billy Russell-Shapiro (who ran the wonderful Rosmarino near Laurel Village before launching Absinthe) that he has let his restaurant evolve into Stars' successor, or dauphin, without renaming it or otherwise clumsily tinkering with it. Evolution is undervalued, I would say, in our revolution-worshipping culture — tear it down, throw them out, get a new one — but evolution is how most real change is achieved.

Keough's menu does retain some definite Provençal trappings, although — since these sorts of trappings are typical of a lot of the rustic-Mediterranean cooking that's the foundation of California cui-

sine — they tend to enhance one's sense that the style is distinctively Absinthe's and not a dutiful attempt to recreate old dishes from the other side of the world as if from Nonna's recipe book. The berbere-spiced fried chickpeas (\$4) were not only addictive but the kind of thing you might find in a restaurant near the old quay in Marseilles.

The fabulous garlic pretzels (\$7), on the other hand, like a cord of thumb-sized fire logs ready for dipping in a mornay sauce of Vermont cheddar, could have been a witty take on Oktoberfest. And the marvelous potato tart (a bit pricey at \$14) had a distinctive northern, even wintry, flair, with its leeks, egg, long length of crispy smoked bacon, and large effusion of frisée on the side.

If any dish is supremely characteristic of Provence, it would have to be the seafood stew called bouillabaisse, and Keough does serve up a lovely version (\$15). It's listed with the share plates, but it's plenty big enough to be a main course unless you're ravenous or a carnivore. The stew was chockablock with manila clams and PEI mussels, along with a huge sea scallop, a beguiling broth of puréed red-bell peppers scented with garlic and bacon, and, on the side, levain toasts spread with an ebullient herb rouille. The stew did not seem to have been finished with pastis, the French version of the anise-flavored liquor that's ubiquitous around the

Mediterranean, but the bacon's tang was a worthy alternative.

Speaking of worthy: a skirt steak (\$24) that was actually tender as well as tasty. The meat was served with black-garlic mashed potatoes (black garlic being fermented and slightly sweet), which were not in fact black, more of a caramel color, but still dramatic. Less dramatic but important in supporting roles were a green-pepper-corn jus and braised artichokes.

No sweet confection has ever disappointed me more than German chocolate cake. Despite Germany's formidable reputation in chocolate, German chocolate has long seemed unpersuasive, and it isn't even the right color. Absinthe's version (\$9) did have the fearsome hepatic pallor, but it was layered with crushed almonds, capped with dollops of coconut-like foam (like little meringues), festooned with candied walnuts, and altogether had a complex, not-too-sweet chocolatiness even a skeptic could love. **SFBG**

### ABSINTHE

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# Adieu, Paris

By L.E. Leone

le.chicken.farmer@gmail.com

## CHEAP EATS

Dear Earl Butter,  
Here's a funny thing. I am supposed to be on a plane right now, and I'm not. You know in movies when the tearful lover is in line at the gate, wearing sunglasses, even while the other lover, the one with better sneakers, is dashing through the airport, leaping over luggage, dodging go-carts, and generally knocking over ordinary citizens in a desperate attempt to stop her?

Well, this was nothing like that. Not even a little. Hedgehog has an ingrown toenail and is in no condition to dash, dodge, or leap. In consideration of which I had tried to get her to purchase an airplane ticket to somewhere, but she was all like, *why?*

"Um," I explained, "because — hello — my feet are fine?" In fact I am training for opening day of the SFWFFL on March 12, and running through airports is pretty good for me.

She was all like, oh. Still ... did she buy herself an airplane ticket? No, she did not. At 11 a.m. this morning, when my flight to France took off without me, I was sitting on my slave quarters bed, calmly sipping coffee and reading the Sunday Times.

Hedgehog was home reviewing post offices for Yelp. Sure, she is happy I'm still in New Orleans, as am I. In fact, tomorrow afternoon we are going to sit on her porch! So you know, though, two other people are even happier than we are that I didn't get on that plane. I speak of course of the Doughboy's moms, Butterby and Super Duper Flashlight Mom, who have been threatening since my arrival to cut off my feet by way of keeping me here.

Time and again, I have argued that without feet I would not be much use to their baby. Eventually, after many repetitions and PowerPoint demonstrations, they "got" this — thankfully because I wouldn't have been much use to my football team either.

Butterby cried when I told them I was staying. She had to leave the room. It wasn't the first time I made her cry. The first time, I was explaining barbecued eggs to her, and when I got to the part where I wrap the bacon "scarf" around the bell pepper, she started to go emo on me.

Super Duper took me to the

Krewe du Vieux parade and caught throws for me. She's tall, aggressive, and Southern by birth, so she says "y'all" with authority. But you know what? So do the Asian people at Nola's many fine Vietnamese joints.

My moms's child, my charge, is perhaps the most edible thing our planet has ever produced. It's all I can do to keep my own teeth out of the fuzzy skin behind his ears, let alone ward off the dogs and coyotes of New Orleans.

Do you think he might be Jesus? Dear You,  
That is great. Me and Joel went to the Pad Thai Restaurant near where he now lives, which is Bernal, and that's sad for me in that he no longer lives in the building, but great all-in-all because he has a great setup with a great lady and a terrific little boy wherein he can now get a little weepy listening to pop songs when he thinks about how wonderful life can be. It was Presidents Day, and I was wondering if it was all presidents, including the Bushes.

Joel said no, just two of them.  
At Pad Thai, there is no confusion because they have pictures of all the dishes they serve. No lunch specials to speak of, but everything is around \$8 or \$11. We split a mango salad, which had shrimp and squid and was lime-y and good-spicy. And I got the Egg Bomb because if it's on the menu, you have to get it. And Joel got the chicken with green beans. Except for the egg, our dishes were very similar. Delicious.

Yers, Earl **SFBG**

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WEDNESDAY  
MARCH 2

MUSIC

Holcombe Waller

Six years after releasing *Troubled Times*, Holcombe Waller reemerges from a chrysalis of artistic incubation with *Into the Dark Unknown* — the album-length culmination of an eponymous theater piece. The butterfly is an apt metaphor for this sylph-like spirit, whose androgynous, four-octave voice and slight build match a melancholy limned by sharp, poetic imagery. Excepting an occasional lyric like “you are the unicorn,” Waller’s male-Sarah-McLaughlin meets-Sufjan-Stevens style is still somehow just the right side of soppy: intimate and delicate, sweeping and epic, his songs are sometimes musically and thematically intense and focused, sometimes just gossamer strings of notes. Waller wrote the score for David Weissman’s *We Were Here* and has been funded by the Rockefeller Foundation and Doris Duke Charitable Trust — big, solid accomplishments that tether the ethereal artist to critical acclaim. **(Emily Appelbaum)**

8 p.m., \$16



Swedish American Hall  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

THURSDAY  
MARCH 3

DANCE

Merce Cunningham Dance Company

This is it: the last time to see the famed Merce Cunningham Dance Company in the Bay Area before it disbands this December. MDCD’s performances in Berkeley are part of “The Legacy Tour,” celebrating the work and life of the dance world giant. The work of the late Merce Cunningham, which includes collaborations with John Cage, Robert Rauschenberg, and other major artists, is a meaty slice of dance history. Don’t miss this chance to see the carriers of Cunningham’s genius perform historic remountings *Pond Way* and *Antic Meet*, along with *Sounddance* and the Bay Area premiere of *Roaratorio*. **(Julie Potter)**

Thurs/3–Sat/5, 8 p.m., \$22–\$48  
Zellerbach Hall  
Bancroft at Telegraph, UC Berkeley, Berk.  
(510) 642-9988  
www.calperfs.berkeley.edu

FILM

“The Lucky Monkey Bike Film Festival”

Bike enthusiasts everywhere, roll up your pant legs, put on your helmet, and ride to the inaugural day of this mini film festival inspired by Margret and H. A. Rey, the creators of Curious George, who escaped France on bikes during World War II. The fest kicks off with 1948 Italian neorealist classic *The Bicycle Thief*, with short films before and after. On the second day, watch 2003’s *The Triplets of Belleville* and 1979’s *Breaking Away*, plus more shorts. Free valet bike parking provided by the San Francisco Bike Coalition.

**(Jen Verzosa)**

Thurs/3, 5 p.m.; Sun/6, 11 a.m., free with museum admission (\$5–\$10)  
Contemporary Jewish Museum  
736 Mission, SF  
(415) 655-7800  
www.thecjm.org

EVENT

“Natural Wonders: 59th Pacific Orchid Exposition”

Families can be quirky, crazy, and brutal. But nothing beats the Orchidaceae, the planet’s second-largest and most highly evolved plant fam. Some orchids mimic rotting flesh to attract carrion-eating flies that pollinate the



flower as they breed on its thick, waxy petals. Another trickster species resembles a lady bee — complete with textures that stimulate male bee genitalia and emitting odors of horny females — on which real male bees futilely hump, getting the pollination job done once again. Other orchids have trap doors; some produce erotic oils for insects to perfume their own six-legged courtship; and one is the source of vanilla. See more than 150,000 of these sexy plants at the largest orchid show in the country. Bring a date! **(Kat Renz)**

Thurs/3, 6:30–10 p.m.; Fri/4, 10 a.m.–6 p.m.;  
Sat/5, 9 a.m.–6 p.m.; Sun/6, 10 a.m.–5 p.m., \$14–\$40  
Fort Mason Center  
Marina at Laguna, SF  
(415) 665-2468  
www.orchidsanfrancisco.org

FRIDAY  
MARCH 4

DANCE

Stephen Petronio Company

The Stephen Petronio Company is one of the few modern dance ensembles (ODC is another) that still employs its dancers full time. But wow, does Petronio work them. He packs his choreography with high-velocity



ideas that he then hurtles at us in dense, shifting combinations that can be exhausting to watch. Then again, that’s one of the reasons that Petronio’s choreography is so thrillingly alive. For his newest work, *I Drink the Air Before Me* — thank you Mr. Shakespeare — Petronio foregoes the mixed-program format for a single, full-evening piece. Music is by contemporary composer Nico Muhly; Petronio’s costume is by photographer Cindy Sherman. **(Rita Felciano)**

Fri/4–Sat/5, 8 p.m., \$30–\$50  
Novellus Theater  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-ARTS  
www.performances.org

MUSIC

Crystal Castles

Since 2005, producer and multiinstrumentalist Ethan Kath and vocalist Alice Glass — better known as the Canadian electro pop duo Crystal Castles — have stolen the hearts of hipsters everywhere. The band’s name is also the result of some good-natured theft: Kath took the name from She-Ra’s hideout in the *He-Man and the Masters of the Universe* cartoon spin-off. It’s also the name of an Atari video game,

which is fitting given that part of its sound is generated by a keyboard modified with an Atari 5200 sound chip. Despite its copycat name, Crystal Castles’ low-res sound is a radically unique collision of experimental noise and pop. Renowned for its frenzied live shows, Crystal Castles’ 8-bit video game-like tunes will make you do the robot. **(Verzosa)**

With Suuns  
9 p.m., \$26–\$28  
Warfield  
982 Market, SF  
www.thewarfieldtheatre.com

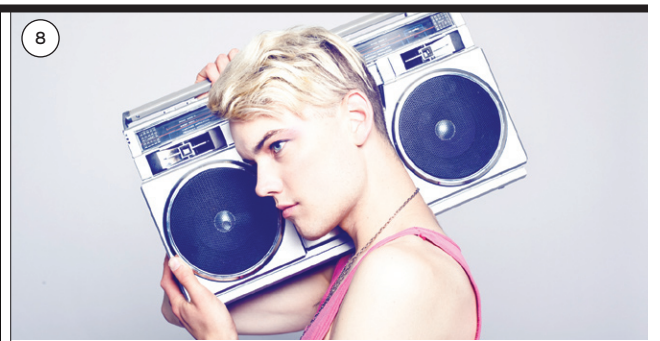
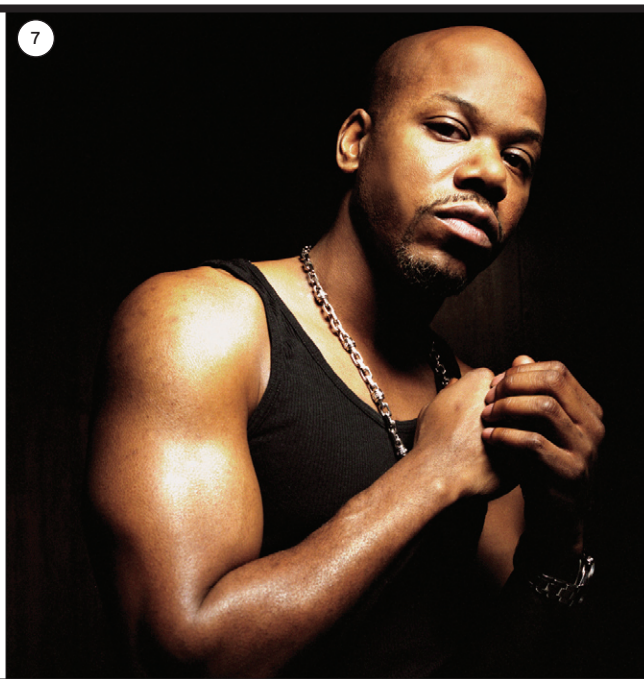
MUSIC

Drive-By Truckers

Now with 15 years under its belt, country rock outfit Drive-By Truckers is enjoying the most notable stretch of its career. A changing lineup has seen members come and go — most recently with the departure of group veteran, Jason Isbell — but the Truckers’ consistency has never wavered. *The Big To-Do* (2010), an album full of the band’s trademark tales of blue-collar malaise and sly humor, was its highest-charting yet and helped spotlight a band whose fanbase is quickly evolving beyond its tightly-knit core. Drive-By Truckers is known to thrive in the live setting, turning its (relatively)



Families can be quirky, crazy, and brutal.



more compact album tracks into sprawling, three guitar jams full of Skynyrd-esque Southern rock.

**(Landon Moblad)**

Fri/4-Sat/5, 9 p.m., \$25  
Fillmore  
1805 Geary, SF  
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www.livenation.com

## MUSIC

### Free the Robots

The initial installment of the Low End Theory last month proved that the L.A. monthly beat showcase could work in SF, buoyed by residents Gaslamp Killer, Daddy Kev, Nobody, D-Styles, and Nocando. This time around, Flying Lotus is sure to draw a crowd — but also worth noticing is Free the Robots. Last year’s debut LP *Ctrl Alt Delete* was full of spaced-out jams, layered bass beats, and tight samples (check that sexy strut of Baris Manco’s “Lambaya Puf De” on “Turkish Voodoo.”) The groove on “Turbulence” will lift you, rock you back and forth, and make you play the air-Moog. **(Ryan Prendiville)**

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www.1015.com/onezerothree

## DANCE

### Devotion

In a return to the Bay Area, Sarah Michelson, who made her first work at ODC Theater 20 years ago as part of its long-running Pilot Program, brings *Devotion*, a collaboration with Richard Maxwell, artistic director of the New York City Players. Performed by Michelson’s dynamic dance company and Maxwell’s veteran actors, this narrative dance theater work entails extreme physical limits and experimental storytelling, and incorporates Philip Glass’ “Dance IX” — the same music Twyla Tharp used for her masterpiece *In The Upper Room*. Come see Michelson’s stark, simple, ironic work mix with Maxwell’s legendary voice. **(Potter)**

Fri/4–Sun/6, 8 p.m., \$15–\$18  
ODC Theater  
3153 17th St., SF  
(415) 863-9834  
www.odctheater.org

## SATURDAY MARCH 5

## MUSIC

### Too \$hort

Though he’s been dabbling in Dirty South styles and collaborating with crunk mainstay Lil Jon since his

1999 comeback, it’s pretty impossible to associate Too \$hort with anything other than West Coast hip-hop. The king of dirty rap broke out in 1988 with the release of *Life Is ... Too Short*, which helped put Oakland on the scene and has since worked its way up to double platinum standing. A chance to hear his laid-back flow amid the tight bass lines and funk grooves of his live band is not to be missed. **(Moblad)**

8 and 10 p.m., \$28  
Yoshi’s San Francisco  
1330 Fillmore, SF  
(415) 655-5600  
www.yoshis.com/sanfrancisco

## MONDAY MARCH 7

## MUSIC

### Diamond Rings

Canadian singer-songwriter John O’Regan (of the D’Urbervilles) reinvigorates a formula that’s classic, combining androgyny and pop music. Although Diamond Rings’ music borrows liberally from a range of influences (Do I hear strains of Technotronic’s “Pump Up the Jam” in “Show Me Your Stuff”?) with personal lyrics and an affecting baritone voice, O’Regan’s sound manages to be distinct and to

break through YouTube novelty act territory. Diamond Rings headlines with the louder-than-life guitar and drums duo P.S. I Love You, which absolutely destroyed my eardrums at the Hemlock earlier in the year. **(Prendiville)**

With P.S. I Love You, A B and the Sea  
8 p.m., \$12  
Rickshaw Stop  
155 Fell, SF  
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www.rickshawstop.com

## TUESDAY MARCH 8

## FILM

### Truck Farm

Sure, you want well-grown veggies — but you’re a staunch city-dweller, organic produce doesn’t make the food stamp budget, and the landlady ix-nayed a rooftop garden. In New York City, filmmakers Curt Ellis and Ian Cheney (who cocreated and appeared in 2007’s acc documentary *King Corn*) had similar issues. Until they realized their 1986 Dodge pickup held the 40-square-foot answer. The truck-bed-cum-garden-bed not only brings the farm to the city, it provides weekly food boxes to 20 families. Get the dirt at this outdoor

screening of *Truck Farm*, a 50-minute doc the pair made about their program, accompanied by a discussion on urban farming (proceeds benefit Green Planet Films’ screening series). And will someone please ask how to replicate this without getting a stack of parking tickets? **(Renz)**

7 p.m., \$20–\$45  
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www.truck-farm.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Holcombe Waller (see Wed/2); (2) Merce Cunningham Dance Company (see Thurs/3); (3) “Natural Wonders: 59th Annual Pacific Orchid Exposition” (see Thurs/3); (4) Stephen Petronio Company (see Fri/4); (5) Drive-By Truckers (see Fri/4); (6) Devotion (see Fri/4); (7) Too \$hort (see Sat/5); (8) Diamond Rings (see Mon/7); (9) Truck Farm (see Tues/8)**

HOLCOMBE WALLER PHOTO BY KAVA GORNA; MERCE CUNNINGHAM DANCE COMPANY PHOTO BY TONY DOUGHERTY; ORCHID PHOTO BY ERIC HUNT; STEPHEN PETRONIO COMPANY PHOTO BY SARAH SILVER; DRIVE-BY TRUCKERS PHOTO BY DANNY CLINCH; DEVOTION PHOTO BY RUDOLF GRITTMER; DIAMOND RINGS PHOTO BY NORMAN WONG



# arts + culture

Say *Uncle*: Apichatpong Weerasethakul's multilayered, monkey-spirited latest is a very San Francisco-appropriate movie.

COURTESY OF THE SAN FRANCISCO FILM SOCIETY



## Something wild

Apichatpong Weerasethakul's shape-shifting Palme d'Or winner arrives

By Max Goldberg  
arts@sfbg.com

**FILM** There are few contemporary filmmakers who grasp narrative as an expressive instrument in itself, and even among them Apichatpong



Weerasethakul seems special. Like other influential artists from the provinces — he grew up in the rural northeast of Thailand — Apichatpong has developed a sui generis style by rethinking the shape of the container. When the transitional cinema of 2000-10 is recalled, his shorts, gallery installations, and five primary features (let us now praise them: 2000's *Mysterious Object at Noon*, 2002's *Blissfully Yours*, 2004's *Tropical Malady*, 2007's *Syndromes and a Century*, and now 2010's *Uncle Boonmee Who Can Recall His Past Lives*) will appear uniquely evolved.

For those yet unconvinced,

it's important to note that while Apichatpong is sometimes pegged as a critic's darling, he's also highly esteemed by other filmmakers. I think this is because he entrusts the immersive qualities of sound and image and the intuitive processes of narrative. Like animals, his films change form as they move. Their regenerative story structures and sensuous beauty betray a motivating curiosity about the nature of perception as filtered through memory, desire, landscape, spirituality, and social ties. All of Apichatpong's films have a science-fiction flavor — the imaginative leap made to invent parallel worlds that resemble our reality but don't quite behave — but *Uncle Boonmee* is the first to dress the part.

It goes like this: Jen and her son Tong visit her brother-in-law Boonmee at his rural farm. Every evening, his attendant Rai, a migrant worker from Laos, drains Boonmee's failing kidney. Spirits gather for the dying uncle; in a wonderfully framed

and acted long scene around the dinner table, he is met by the ghost of his wife Huay and his son Boonsong, who since disappearing into the jungle with his camera has taken the form of an ape creature with electrored eyes. Back in daylight, Boonmee tours Jen around the farm. They taste honey together, and he tells her that he thinks his illness is karmic retribution for killing too many Communists in the forest.

Before Boonmee finally commits himself to the cradle of a cave, there are excursions to the past; to unnamed alternate realities (a fantastic interlude in which, you may have heard, a princess finds love with a catfish); and to dreams of the future. Back in the city, Jen and her daughter tally donations for Boonmee's funeral. Tong comes to the door, only now he's a monk. He wants a shower and something to eat — earthly things.

This is the gist, but not the grain. For that, you need the enveloping sound field of the jungle; the sly style of cutting that configures the jumps between worlds as if they were reaction shots the day-for-night jungle saturating every inch of the frame; the many unenclosed shelters from porch to cave. These formal features are porous, as should be the film's appeal. That the film won the Palme d'Or at

the 2010 Cannes Film Festival was instantly claimed as a triumph for film culture (which it was), but *Uncle Boonmee* has something to say to those interested in Buddhism, installation art, Jung, astrophysics, experimental music, animism ... I could go on. If that list makes it sound a very San Francisco-appropriate movie, that's not wrong either.

Within the film itself, the central themes of transmigration and reincarnation are widened every step of the way. The supernatural visitations clearly echo the presence of illegal "aliens," for instance, just as the monkey-spirits and omnipresent insects evoke the lingering memory of those massacred Communists troubling Boonmee's final hours. And yet *Boonmee* feels nothing like a dutiful allegory, in part because its unordered clusters of association ensure many prisms through which to apprehend its compounded light.

Another is cinema. Apichatpong has explained that he conceived of *Uncle Boonmee*'s stylistic shifts as a panorama of film history. Distinct passages recoup Thai costume drama, idyllic French verité, TV family drama, and Apichatpong's own long take style. The transformations call attention to yet another medium, and work to crystallize two resonant

aspects of cinema's *temps perdus*: its disembodied nature and vicarious consummation of the past. Film has itself entered a Boonmee-like twilight, so when Apichatpong refers to *Uncle Boonmee*'s spirit of lamentation in interviews, he's talking as much about the vessel as the story.

But one need not decipher symbols to enjoy Apichatpong's films — it's a matter, rather, of sharing in his sensibility. Like all his work, *Uncle Boonmee* has a strong basis in Apichatpong's own idiosyncratic personal history. But film has the same relationship to autobiography as *Mysterious Object at Noon* did to ethnography. That film used the surrealist game of exquisite corpse as a model to interact with documentary subjects. Apichatpong traveled from city to country on narrative threads invented, elaborated on, and acted out by those appearing on camera. The premise is that the kernels of individual experience and insight can be followed to something like collective knowledge — that we might locate the self, in other words, between selves. None of the secondary readings are remarkable in themselves; it's the connectedness that counts. **SFBG**

**UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES** opens Fri/4 at the Sundance Kabuki.





Gleaming chrome, reflecting steel: a pumped-up Priest fan anticipates rockin' to come in *Heavy Metal Parking Lot*.

## Leather forever

**LOST AND FOUND** Every year since 1989, 25 movies are added to the National Film Registry, deemed worthy of preservation for being “culturally, historically, or aesthetically significant.” Their current number encompasses *Eraserhead* (1976) and *Enter the Dragon* (1973), the Zapruder and Hindenburg footage, *The Muppet Movie* (1979), “Let’s All Go to the Lobby,” Stan Brakhage and Kenneth Anger films, and *This is Spinal Tap* (1984) — as well as, you know, *Citizen Kane* (1941) and stuff. Which is to say, it is one of those ways in which democracy just kinda works.

However, even a list as diverse in age, genre, theme, and purpose as this one is capable of heinous omission, the kind that makes you question the whole system and wonder why somebody just doesn’t *do* something. You may not even want to continue here, because what you are about to read will infuriate you. It is this: there are 550 movies at present in the National Film Registry. And not one is *Heavy Metal Parking Lot* (1986).

You could argue it is not there because the Library of Congress does not want future generations to know a truth that ugly — but then, how to explain the presence of *Hoosiers* (1986)? Simply, it is an injustice that can only have been orchestrated by evildoers who hate freedom. *They* do not want *you* to rock.

Fortunately here in San Francisco we know how to rock out — yes, frequently with our cocks out — and will be doing so particularly when the Found Footage Festival returns to the Red Vic. This is good news enough, but it is made extra-special because in addition to their debonair live commentary on the latest batch of mind-boggling VHS clips culled from garage sales and thrift stores, FFF curators Nick Prueher and Joe Pickett will be presenting a 25th-anniversary screening of *Heavy Metal Parking Lot*.

In 1986, Jeff Krulik and John Heyn had the extremely good idea of taking their camcorder to the late Capital Centre stadium in Landover, Md., before a Judas Priest concert and letting the fans outside just ... be. The resulting anthropological study went viral in an analog era, spurring countless homages and imitations, eventually getting a theatrical release (opening for Chris Smith’s longer 2001 documentary *Home Movie* — much as Dokken opened for the Priest!) and, once a few music rights issues were ironed out, a deluxe DVD. Not afraid to milk it, the filmmakers later explored further vistas of hot pavement in *Neil Diamond Parking Lot*, *Yanni Parking Lot*, *Michael Jackson Arraignment Parking Lot*, *Pro Wrestling Sidewalk*, *Science Fiction Convention Lawn*, and so forth. Proving there is, perhaps, endless variety between groups of people who are exactly

like each other.

Which in *Heavy Metal*’s case means shirtless, drunk, mullet or teased-haired, and absolutely certain everything either sux (like Dokken) or rules (duh). What really sucks, of course, is everything not metal, like the musical and societal blight known as “that punk shit.” With inimitable logic, one young buck opines “Madonna can go to hell. She’s a dick.” But he’s unusually verbose — most of the kids here stick to sentiments short enough they’ll have no trouble heaving them onto the cement a couple hours later.

The titanium-strength cluelessness on display is enhanced by one’s knowledge that this sea of fist-pumping testosterone was shortly about to worship the rare metal lead singer who not only looked like he’d stepped out of the Folsom Street Fair, but probably actually had. (Denial is the most powerful weed: even I was shocked along with the rest of a 1978 Queen concert’s Kalamazoo, Mich., audience when Freddie Mercury acted kinda ... you know. I mean, who’d have guessed?)

*Heavy Metal* will just be only one of the many amazing artifacts excavated and edited for your edification by the Found Footage Fest dudes, who have been doing this for seven years now and might actually make money at it. Their current program of video oddities from the golden age of VHS includes montages devoted to ventriloquism instruction (oddly creepier even than the sex-hypnosis segment), real-life Elmer Fudds’ hunting calls, things strange even by public-access-channel standards, horrifyingly dull seminar speakers, and the inevitable vintage exercise-video grotesquerie.

Other highlights include a bit from *How to Spot Counterfeit Beanie Babies* (what Prueher calls “this adorable crime”), the lowest of all Linda Blair career lows, and something called “Rent-A-Friend,” which stares into an existential void more terrifying even than *Heavy Metal Parking Lot*. (Dennis Harvey)

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Song Dong, *Waste Not*, 2006. Photograph Courtesy of the Tokyo Gallery, BTAP

IN THE GALLERIES, THRU JUN 12

### SONG DONG

#### DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL

A solo exhibition by Chinese conceptual artist Song Dong, including videos, photography, a newly commissioned work and the much heralded large-scale installation *Waste Not*.

IN THE ROOM FOR BIG IDEAS, THRU JUN 12

### DAILY LIVES

CURATED BY ABBY CHEN, ARTISTIC DIRECTOR OF THE CHINESE CULTURE CENTER

Four Chinese and Chinese-American artists examine the reality and occasional sublimity of everyday existence through a variety of sensory experiences.

IN THE GALLERIES, THRU MAR 27

### JENNIE C. JONES: COUNTERPOINT

Art history, music history and African-American history intersect through audio, sculpture and drawing.



IN THE YBCA FORUM, MARCH 10–12

### JOSÉ NAVARRETE AND VIOLETA LUNA ATLACUALO (THE CEASING OF WATER)

Navarrete and Luna reinterpret ancient Mexican mythology and iconography to address pressing ecological issues around water rights and shortages.



IN THE YBCA FORUM, SAT, MAR 5, 1–4 PM

### BAY AREA NOW 6: PART I—IDEAS

#### UPWARD SPIRALS: NEW ECONOMIC MODELS FOR A THRIVABLE FUTURE

*Upward Spirals* examines how we can make new, sustainable economic models flourish. Speakers include Neal Gorenflo, the co-founder and publisher of *Shareable Magazine*, and Marina Gorbis, Executive Director of Institute for the Future.

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(EP RELEASE)

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TUESDAY MARCH 8TH 9PM \$12 (ROCK/POP)

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ARTS + CULTURE



Stump it good, but watch your nails: A “classy” stump (left), a bloody stump (right), and Rowan McCallister throwing a hammer, possibly about to drink. | PHOTOS BY MARIANNE MOORE

# Get hammered

## New drinking game Stump hits the Bay Area: watch for blood

By Marianne Moore  
culture@sfbg.com



**CULTURE** Until recently, its existence has played out quietly in Alabama basements and Vermont backyards. If you’ve seen anyone engaging in it, chances are it was a group of raucous bros on YouTube or Elijah Wood and Jimmy Fallon on *The Late Show*. If you saw it up close, you may have fled the general area.

Though its origins are obscure, most agree that Stump, the rather insane game in question, comes from some densely wooded part of Maine. It’s since been zigzagging its way across the country, through college campuses and rowdy backyards. Recently it made its way to the Bay Area.

“I first learned about it because I walked into my friend’s basement and there were 20 people screaming drunk throwing hammers. It turned out they’d been having these Stump parties every week for a while,” said Richmond resident Elon Ullman. “After a while, we got good at it and started adding

our own variations.”

“Beer pong and flipcup are pretty one-dimensional,” adds Penn Chan, who attends Bard College in Annandale-on-Hudson, N.Y., (where the game was introduced by a Wisconsin girl called “Sparky”) with Ullman. “Stump evolves as people who’ve played in different areas come together and discuss how they’ve played.”

The fundamentals are simple: a hammer, some nails, and a stump. You toss the hammer in the air so that it revolves completely, catch it, and bring it down on the nail without breaking its momentum. If you drive your opponent’s nail all the way into the stump, you win. It’s usually played as a drinking game — you drop your hammer, you drink. You catch it awkwardly, you drink. You drink if you miss the nail and hit the stump, or if you hit your own nail, or if somebody else hits your nail, etc.

Because Stump is usually played in large, chaotic groups, hitting anything at all is a matter of chance. But if you take it seriously as a game of skill, a whole series of choices opens up, starting with where to place your nail. A stump

that’s seen a few games has its own unique geography. Nail “cities,” twisted lumps of jagged metal, spring up in heavily used areas of the stump. Danger can attend: it’s possible to put your nail so close to an opponent’s that, in trying to hit your nail, he risks shredding his knuckles.

“The first rule of Stump is, if you bleed you have to bleed on the stump. The second rule is, no coagulating,” says David Liefert, who’ll be a junior at San Francisco State University this fall. On a warm Saturday a couple weeks ago, he invited me over to watch a few games. He and his friend Rowan McCallister, also a student at SF State, started playing Stump with Elon last summer, and created their own variations. Longer, thicker nails make for a longer game. Gold nails sink faster. Players can flip the hammer more than once, and can choose whether to flip it forward or backward.

Then there’s the question of the hammer itself. Metal hammers are evenly weighted, while the head of a wooden hammer is much heavier than the shaft. This tends to make the hammer spin fast and wild — it’s harder to control, but it’s also easier to make it flip over twice. Liefert and McCallister play a few rounds with a wooden hammer, then switch to the metal hammer for a two-flip game. The change throws them both off. On his first toss, McCallister miscalculates

and wings the hammer over his shoulder. “Shit,” they both call out automatically, following the arc of the flying hammer.

“It looks like we’re doing something really wrong,” Ullman says. “I’ve always wondered what would happen if I were to play in Golden Gate Park. Could we be charged with anything?”

San Francisco park rangers could not be reached for comment, but Article Four of the city’s Park Code — under the heading “Disorderly Conduct” — contains at least three sections that might apply, including injunctions against “throw[ing] or propel[ling] objects of a potentially dangerous nature,” damaging or removing existing wood, and, crucially, “consumption of alcoholic beverages in the Panhandle, Stanyan Meadow, and Sharon Meadow.”

When I’ve watched people playing Stump, I’ve been struck by how often the word “respect” comes up. If a player flubs a throw and graciously declines to take his shot, it’s traditional for his opponents to say “respect” and drink. Unlike other drinking games, though, correct technique is emphasized and style is rewarded. “It’s chaotic but intellectual,” says Ullman. “It’s like physical chess.” **SFBG**

*If you’re interested in playing Stump, e-mail David Liefert at baystump@yahoo.com.*





War stories: Tegan Schwab, Cameron Growden, and Derek Harris are three of the dancers in Hope Mohr's new work, *The Unsayable*. | PHOTO BY MARGO MORTIZ

# What can't be said

With *The Unsayable*, Hope Mohr and veterans make dance from the experience of war

By Julie Potter  
arts@sfbg.com

**DANCE** Rehearsing *The Unsayable* at the Margaret Jenkins Dance Lab, the performers of Hope Mohr's newest work march together.

The row of marchers is composed of her company members (Cameron Growden, Derek Harris, Risa Larsen, Rogelio Lopez Garcia, and Tegan Schwab), and artistic partners who are war veterans (Carol Royce, Katharine Conley, Paul Ramirez, and David Fish). They stand erect with puffed chests, and settle only slightly when a voice calls, "At ease." Taking turns, the performers speak, shift formation, and splinter into dance, bravely sharing personal anecdotes, including the ugly, the tender, and the uncomfortable.

Mohr's deeply human collaboration springs from work with VA medical centers in San Francisco and Palo Alto, and Swords to Plowshares. "We're a country at war, and it's easy to forget about that. The project is in part my response to feeling isolated from that," she explains, in interview. "I wanted to do something to engage dancers and the general public in the emotional reality that we are a country at war."

Mohr conducted seven months of outreach, culminating in workshops with a small group of veterans. Influenced by Daria Halprin and

the Tamalpa Institute, the workshop process involved first creating a safe space for the highly-charged work. Ground rules made clear that workshop participants could select what would be included for the performance. Each veteran maintained ownership of his or her story.

Improvisations pairing dancers with veterans incorporated drawing, text, and movement to explore themes like home, the flag, and the body. In drawing the dancing, and dancing the drawing, Mohr aimed to "try to triangulate that relationship, so the stories go beyond the head space and it becomes a more body-based, physical storytelling process."

Workshops for *The Unsayable* adapted the methodology Mohr developed in 2008 when working with cancer patients for her piece *Under the Skin*. While her goal is not to heal anybody, the collaboration provides an opportunity for creative expression and community engagement while commenting on the role of art in time of war. "This project reflects my interest in making work that is not only socially engaged but also aesthetically sophisticated," she says. "It's been a huge challenge to balance the integrity of a group emotional process and also to make choreography that is very well-crafted."

Using transcriptions from the workshops, novelist Bart Schneider compiled the script and voice-overs for the performance. "My role coming in was to help facilitate conversa-

tions between the veterans and the dancers," says Schneider, when asked about this process. "Even from the first session, it was really intense stuff. And it's an interesting process when you don't happen to be a therapist, because stuff comes up and you can really tap into some deep material that can go any which way. I think as a group we did a really good job of building a sense of trust." In the studio, eye contact and careful listening helped build compassionate relationships between the dancers and veterans.

"I think it was a transformative experience for everyone," says Schneider, who has also worked on VA oral histories. "[The veterans felt] 'Wow, I'm not alone, these people are really listening, and I get to experience the complex qualities of my experience in more ways than just verbally.' I think sometimes when material like this is involved, the art is a bonus. The experience itself is what really matters."

Regarding the transition from workshops to stage, Mohr says, "The performance piece is an important part for the veterans. I'm trying to support them in performing with their senses open, so that it's a continuation of a process that's about self-awareness and bodily awareness. I really believe in the dancing body. As dancers, we are trained in the somatic sense, having a self-sense of where we are in space and time — being really present in the moment and in our bodies; being really connected to what's going on internally. I think all of those skills are relevant for healing from trauma." **SFBG**

## THE UNSAYABLE

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Lobby Talk: 4-5 pm, Zellerbach Hall: Chuy Varela and special guests.

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Fri, March 11, 8 pm  
Zellerbach Hall

Multi-Grammy-winning Branford Marsalis and his quartet (Eric Revis, bass; Joey Calderazzo, piano; and Justin Faulkner, drums) share this double bill with 2010 Grammy winner Terence Blanchard and his quintet (Brice Winston, saxophone; Fabian Almaz, piano; Kendrick Scott, drums; and Joshua Crumbly, bass) for an evening of modern jazz that both respects tradition and shines with improvisation and technical brilliance.

Lobby Talk: 5-6 pm, Zellerbach Hall  
Lobby: UC Jazz Director Ted Moore and special guests

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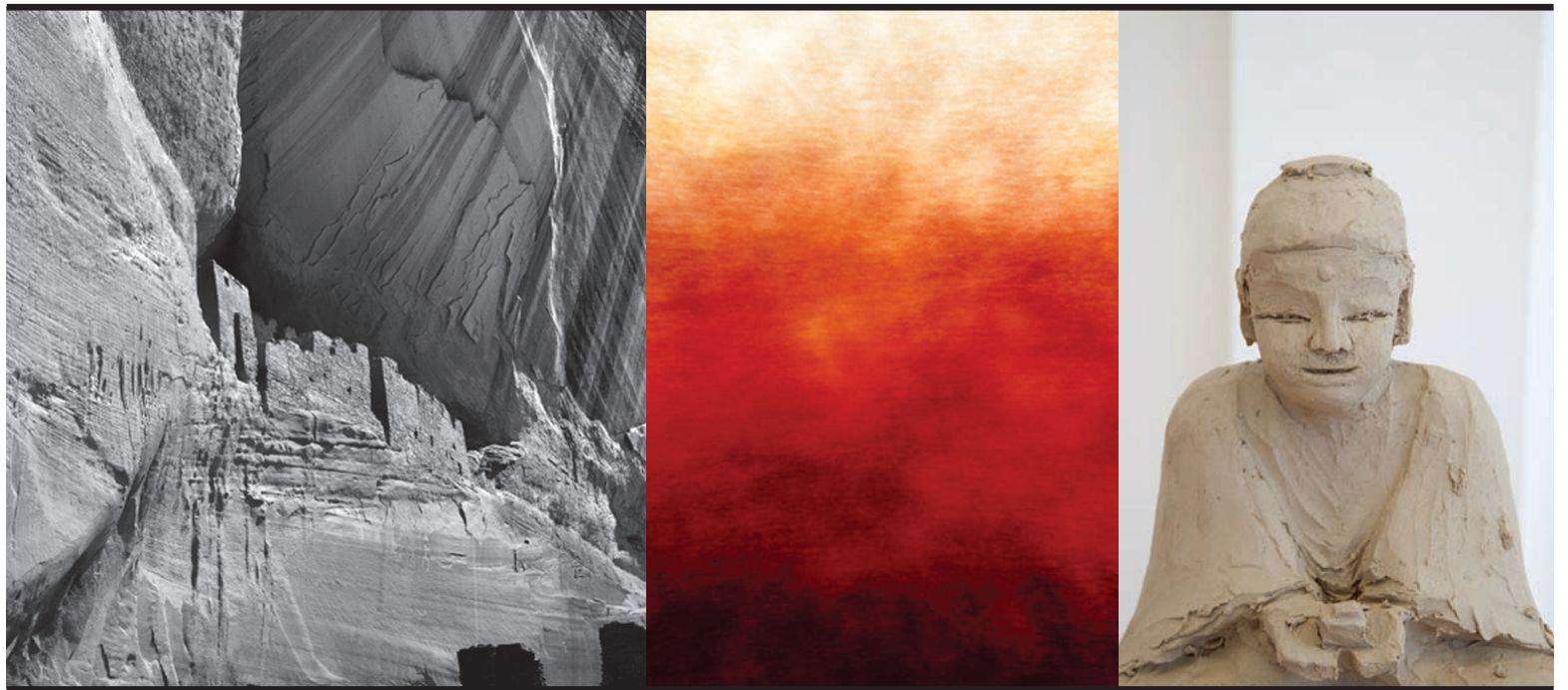
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From left: Trevor Paglen's *Artifacts* (Anasazi Cliff Dwellings, Canyon de Chelly), 2010, and *The Fence* (Lake Kickapoo, Texas), 2010; and a detail from Deva Graf's *Yakushi Nyora*, 2011.



## The unseen enemy

By Matt Sussman  
arts@sfbg.com

**HAIRY EYEBALL** Trevor



Paglen's photography has always been about making the unseen visible. His luminous chromogenic prints unsettlingly reveal that the machinery of war and surveillance controlled by the military-industrial complex is more often than not hiding from plain sight; one need only have the right high-powered lens to gaze back.

One of the ironies of Paglen's work, owing largely to the great distances from which he must photograph his purposefully obscured subjects, is how minuscule and non-particular they appear within the photographs themselves (this is also why Paglen's work, in particular, suffers in reproduction). Test sites are twinkling oases amid vast surrounds of rock and sand, orbiting satellites are often no more than streaks of light, and unmanned planes are but black flecks against large expanses of sky. The human element is absent or left implied.

"Unhuman," the title of Paglen's second solo show at Altman Siegel, is thus quite appropriate, calling to mind the

unmanned and auto-piloted craft that he repeatedly shoots while also drawing attention to the reality that much of this technology will continue to exist and perhaps, one might speculate, even continue to operate long after we have vanished. The recent work in "Unhuman" zeros in on both concerns.

Take the black and white photograph, *Dead Military Satellite (DMSP 5D-F11) Near the Disk of the Moon*, in which the titular forgotten object, lighted only by a half-veiled moon, is barely visible amid the surrounding darkness of space. The shot could easily be mistaken for a matte painting from *Alien*, and its seeming impossible vantage point makes Paglen's dogged tracking of the dead satellite somehow all the more poignant.

Other photographs are less subtle. In the diptych *Artifacts*, a black and white photograph of the famous Anasazi cliff dwellings in Arizona's Canyon de Chelly National Park hangs next to one that captures the glowing traces of spacecraft perpetually orbiting thousands of kilometers above the equator. Although the score-marked cliff face in the first photo forms a nice formal counterpoint to the hatch-markings of time-lapsed stars in the second, the pairing

(perhaps a nod to Kubrick's bone-satellite?) offers too heavy-handed and easy a comparison.

But Paglen doesn't need to spell things out so directly. The show's most stunning pieces are a series of lush skiescapes in which reaper and predator drones hover mote-like amid large, gaseous swathes of color seemingly lifted straight from a Rothko or Turner. The abstract beauty of these images is held in tension by the near-unseen menace that their titles call attention to. It's a tension exacerbated by the limits of Paglen's own machine-enhanced vision, such as when he photographs a similar type of dronecraft in a blurry, enlarged "close-up" two miles from the Indian Springs, Nev., site where it sits parked.

### TENDERLOIN SATORI

For her debut at Silverman, local Deva Graf looks to both midcentury Minimalist sculpture as well as her ongoing studies at the Mount Baldy Zen Center in California's ski country. The pairing isn't so unlikely, and the two installations Graf has created on either side of the small space evoke both the simple shapes and natural materials of de Maria and Smithson sculptures as well as those of objects used in Zen practice.

To the right is *Mother's Vigil*, an arrangement of three small stone sculptures of Buddhist deities surrounded by lighted candles (around 40 are used for the piece each day) set into earthenware bowls filled with sand. In *Bindu*, on the opposite side, a lighted pyramid-shaped candle on stone pedestal sits below an eye-level framed piece of paper with a black India ink square at its center. An arc, also done in India ink, is traced on the wall above both painting and candle.

The features and iconography of each installation overtly solicit the viewer's contemplation and concentration. Alas, that's a tall order when floor-to-ceiling windows are the only thing between you and heavily-trafficked Sutter Street. **SFBG**

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# No easy baskets for St. Mary's

An under-the-radar Bay Area team makes moves toward the NCAA tournament

By Greg Sullivan  
culture@sfbg.com

**SPORTS** It was January in Nashville, and it was cold as balls. Snow had fallen two days earlier and was still lying on the skinny slivers of road

where the cars hadn't repeatedly passed over yet. Inside Vanderbilt University's Memorial Gym, a cold reality of a different sort was being served up by the Vanderbilt Commodores to San Francisco's accomplished St. Mary's men's basketball team, ranked 22nd in the nation by the Associated Press at the time.

For those who don't keep a close eye on college basketball, St. Mary's team had flown under the national radar for the past few years until it really began turning heads about a year ago. That's when the tiny Catholic college from the East Bay town of Moraga upset second-seeded Villanova in the second round of the NCAA tournament and advanced to the Sweet Sixteen for the first time since 1959. At viewing parties across the country, salsa was spit out of mouths, glass coffee tables were karate-chopped, remote controls were flung to shatter priceless antique mirrors. And the following Monday that cocky asshole from accounting had to walk over to the 20-year old intern who'd probably never filled out an office pool bracket in his life and hand him a wad of his beer money.

None of that magic came with St. Mary's Gaels to Nashville. They lost 89-70. It still ranks as their worst loss of the season, and it came on the heels of 11 straight wins. But as they prepare for this week's West Coast conference tournament in Las Vegas and then the national tournament — assuming they qualify — should all conclusions drawn from one game like this one be thrown out the window? Or is it noteworthy that some weaknesses were exposed?

"Definitely you can learn a

lot of lessons," says Gaels guard Matthew Dellavedova, sitting and facing a cluster of postgame cameras and reporters after the Vanderbilt game. "And we're going to learn some from today." With the Australian's shaggy hairdo, it might help to imagine a pothead younger brother, if you've got one, or at least a very misplaced surfer. That kind of stigma was amplified, and seemingly justified, once Dellavedova was bombarded by strange Southern interviewers with slow drawls that must have seemed pretty foreign from the perspective of the sophomore, who himself speaks in deep, slow-cadenced Aussie near-mumbles. He hesitates after every question and glances over at his coach, as if to make sure he's heard everything right. "Definitely it could have been a different ending if we could have taken the crowd out of it," he says. "But, yeah, we did have chances. We just didn't make the most of 'em today."

"We did have chances. We just didn't make the most of 'em."

Matthew Dellavedova

But Dellavedova didn't really owe anyone much explanation after the loss. He scored 19 points, while other usual hot hands, like the more conventional scorer Mickey McConnell (six points), went suspiciously silent. And Dellavedova maintained his focus through the Vandy student section's syncopated chants of his nickname, "Psych-o Cave-Man ... clap, clap, clap-clap-clap," every time he stepped up to the free throw line in Nashville.

Dellavedova is one of the best hard-nosed street ball type players in America. A deft ball-handler, his name can usually be found among



**Me want fast break:** Matthew Dellavedova, a.k.a. the Psycho Caveman, makes a play for St. Mary's (left). His teammates wait to hear whether their underdog squad will head to the NCAA tournament (right). | PHOTOS BY TOD FIERNER, SMC ATHLETICS

the country's leaders in assist-to-turnover ratio. Some of those unorthodox shots he makes really drew out a humorous cross-firing of spattered curse words from the flustered opposing fans in Nashville.

The problem was that after playing so well early in the season, the St. Mary's team had to seriously struggle against the Commodores' brutish man-to-man defense. St. Mary's was limited to 41.9 percent accuracy in shooting from the field, and went 6 for 23 from the three point range. The Gaels came in second in the country in field goal percentage (.511) and made three pointers per game (9.6).

The Commodores achieved these unprecedented results with their notably longer-armed players. In the South, that's the norm; to West Coast teams, it presents problems offenses aren't used to. Vanderbilt, a team easily among the best 20 or 25 in America, had a hand in every passing lane and contested nearly every shot. "Length is all over our league," says Vanderbilt coach Kevin Stallings. "When you step out of your league and play in a league like ours, it can be bothersome. St. Mary's is a much better team than we saw today." The question now is, how much better?

St. Mary's followed its loss to Vanderbilt with an impressive win at Gonzaga (the first of two games the teams played against each other the season). But having lost the last three games to the University

of San Diego, Utah State, and its round two with Gonzaga, the Gaels once again have something to prove. They came into this season with pundits saying they'd struggle to replace last year's star big man Omar Samhan, but Dellavedova and McConnell's play silenced that early negativity. Now they will be playing for their tournament lives with the conference tournament looming and, if all goes well, the NCAA tournament after that.

It is in those tournament formats that the Gaels have succeeded most in the past. Teams are left to scramble to prepare for their unique offense, often with much quicker turnarounds between games than in the regular season. But given the way Dellavedova and McConnell shoot coming off a ball screen, it would be unwise to rule out the possibility of the Gaels getting back to the Sweet Sixteen.

If they do make it back, their coach, Randy Bennett, will look like a genius in the eyes of the national writers for scheduling a tough non-conference road game in late January, against convention. Just don't expect the Psycho Caveman to get too bothered by any regular season loss. He says the memory of last year's tournament run will make his team respond as they continue their fight for a tournament berth. "They played pretty good defense today," Dellavedova says. "And hopefully that helps us later in the season." **SFBG**

## BAY AREA COLLEGE MEN'S BASKETBALL ROUNDUP

**UC BERKELEY:** The Golden Bears have a good shot at the NIT. They played one of the country's most difficult schedules this season, but their conference and overall records are hovering just above .500.

**STANFORD:** The Cardinal is in a similar position to Cal. But with the team's softer non-conference schedule, it really needs to make a big splash in the Pac-10 tournament to turn any heads.

**SAN JOSE STATE:** The Spartans will not get into the NCAA tournament unless they win their conference tourney. But since they are near the bottom of their standings, there is little reason to expect it this season. Even so, the team still has a shot to finish with a winning record.

**UNIVERSITY OF SAN FRANCISCO:** The Dons have proven they can beat every team except St. Mary's. To earn a trip to the big dance, they will either have to beat the Gaels or hope someone else does.

**SANTA CLARA:** Like the Dons, the Broncos have lost twice to St. Mary's. They will end up with a winning record this season, but to take the next step they will need to get past the Gaels. **SFBG**



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# Soul with a “Q”

Queer monthly outdoor party Hard French returns with vinyl sunshine

By Jackie Andrews  
Jackie@sfbg.com

**MUSIC** How do you know spring is coming in San Francisco? Trusty Mission venue El Rio starts throbbing once a month to the sweet soul sounds of yesteryear, and a hot, youthful crowd of queer dancers (and friends) floods the spacious patio to capacity. Although there are many parties in the city that cater specifically to gay men, Hard French is one of a handful that has built a successful formula on welcoming everyone — lusty femmes, trans jocks, DIY freaks, fairy stoners, vinyl junkies — while staying true to its spirit of retro-tune vitality and lean toward old-school R&B.

The packed party, which takes place every first Friday, is a (hopefully) warm weather affair — its season opener Sat/5 will also mark its one-year anniversary. We e-mailed the six-member Hard French team, composed of Devon Devine, Tina Faggotina, Jorge P., Amos G., DJ Carnita, and DJ Brown Amy, to talk about their success and plans for future Frenching. True to the party's collective spirit, and like a funky hot-pink Borg, they preferred to answer as one entity.

**SFBG** *Hard French has quickly established itself as a major Bay Area queer destination. Obviously you wanted to be successful, but was the reaction a surprise?*

**Hard French** We came together to throw a party where twinks and chubsters and queens and plushies and punks — basically all our friends — could come together to French hard and dance it out every month. As we move into our second year, our intentions haven't changed a bit (although we want more leather daddies). We saw room in our communities for a different kind of dance party a place to dance in the sunlight with a bunch of weirdos. It just caught on real fast. People saw Hard French as a special thing. Since our community inspires us, being able to enrich it in the way that Hard French has is awesome.

We've ended a number of our

parties with “Everyday People” by Sly and The Family Stone. It's kind of our unofficial anthem because it seems to capture the essence of what we do and what we believe in. Hard French is for everyone; we are all everyday people who just want to ensure that our everyday brothers and sisters have a great time. It's really our crowd that creates the right vibe and aesthetic — it of course helps that they are crazy sexy babes who make us want to dance ourselves into a frenzy and make out all day long. Luckily, our Jiggalicious Hard French Dance Club photo booth captures the ones we missed so we can seek them out later.

**SFBG** *Let's talk about soul — it seems like such a natural match, queers and soul, yet Hard French is unique in bringing the two together. It also seems like soul and San Francisco in general make a great pair ...*

**HF** Unbeknownst to many, the Bay was a hub of soul music during the 1960s and '70s. It was home to better-known artists like Sly and The Family Stone, as well as some of our more personal favorites like Sugar Pie De Santo and Darondo. The soul resurgence today is largely due to the San Francisco's wealth of amazing soul DJs who have been digging through records and throwing great parties here for a while now. We've been honored to have some of these DJs, like Lucky of Soul Party and Primo of Oldies Night, be our guests at past Hard Frenches. We've heard from these DJs and others that the difference between our party and other soul parties in the city is that we reach out to everyone. We don't just attract “soul people” — we attract everyone, which makes us unique.

**SFBG** *This question seems kind of mean, since there's so few left, but what's your favorite record store for soul scores?*

**HF** Rookie Ricardo's Records ([www.rookyricardosrecords.com](http://www.rookyricardosrecords.com)) in the Lower Haight. The owner, Dick Vivian, has been dancing to these 45s since they were originally pressed — and he now shares them with all the DJs who take an inter-



**Let's make out:** Hard French's Devon Devine, Tina Faggotina, Jorge P., Amos G., DJ Carnita, and DJ Brown Amy.

est. Also, Dick is our total record daddy dream babe. The aforementioned soul scene in San Francisco would not exist without Rookie's.

**SFBG** *Any new record scores the DJs are stoked to debut on Saturday?*

**HF** “Since the Days of Pigtails” by Chairmen of the Board, “Do the 45” by the Sharpees, Ruby Lee’s “Gonna Put a Watch On You,” and “Soulful Dress” by Sugar Pie DeSanto. Plus a bunch more — we’ve basically spent the last three months digging through acres of vinyl.

**SFBG** *What's been the most memorable Hard French moment so far?*

**HF** Our most mind-altering moment had to have been the Hard French Winter Ball we threw in January at the haunted Brookdale Lodge in the Santa Cruz mountains. More than 400 people — from Santa Cruz locals to folks as far as New York, Toronto, and New Orleans — dressed in their finest formal fashions and completely took over the lodge. Seriously, every room was booked, the hotel bar was overrun, there were drag queens putting on face in the bathrooms, queers frenching in every nook and cranny, and even double dutch happening in the famous Brook Room, a beautiful room with a river that runs right through it! The event was hosted by the one and only Lil Miss Hot

Mess, who curated a show that featured jaw-dropping performances by Glamamore, Alotta Boute, and others. There was also a dance contest, a highly competitive coronation ... Oh, and we made it snow — inside the hotel. No big deal.

**SFBG** *Any plans to take the party abroad? Will you ever be able to say Hard French is big in Japan?*

**HF** Though it's easy to forget, Canada is abroad, and Hard French has had mind-blowing parties in Toronto (as well as New York). But yes, we do have a few other international buns in the oven. As a note, if anyone out there wants to pay for six round trip tickets, a few hotel suites, a couple pitchers of margaritas, and some regional cuisine, Hard French will roll into your town and throw the best damn dance party that Iceland, Croatia, Zanzibar, or wherever has ever seen.

**SFBG** *Describe Hard French in a haiku.*

**HF** Make out with hot babes/ Inside soul shaken sunlight/ Daytime adventure. **SFBG**

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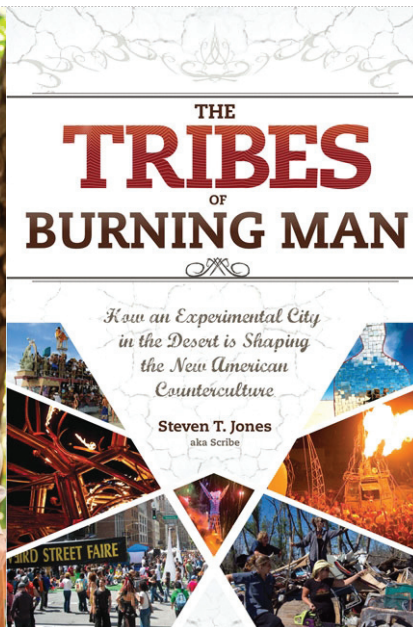
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"That's how it was founded — the gun nuts and the freaks. Then the hippies discovered it." Steven T. Jones, burner historian.

PHOTO BY JULIO DUFFOO

## Burn this culture

Steven T. Jones talks about his new book on Burning Man

By Caitlin Donohue  
caitlin@sfbg.com

**LIT** "I didn't want to write a love letter to Burning Man." Those words may come as a surprise out of the mouth of Guardian City

Editor Steven T. Jones, who has been covering the freaky desert art festival and its year-round scene for nearly seven years in these very pages. They're also surprising given that news of the book has already spread across the country by the vast Burning Man network: listserve, counterculture word-of-mouth, and through an important nod by the festival itself, which included a mention of Jones' in-depth exploration of 2004-10 burner culture, *The Tribes of Burning Man* (Consortium of Collective Consciousness, 312 pages, \$17.95) in its Jack Rabbit Speaks newsletter, which lands in 70,000 inboxes across the country.

Although Jones critiques many aspects of playa life, the book seems to be resonating with people immersed in the DIY, creativity a-go-go, Black Rock City milieu. "Man," a burner friend told me on a recent trip to Washington, D.C. "You just don't

see books about Burning Man around these parts!" Which is kind of the point — Jones wanted to highlight a culture he says is vastly underreported yet culturally significant (and have a good time in the process). The book may be the most researched history of the festival to date, and romps through some of the biggest parties and most innovative art experiments on the playa in first person. "I was lucky to be reporting on this event at this time," Jones says. "It was really epic stuff."

Love the burn? Find yourself in the book's pages — and at Jones' series of readings all over town, he'll be holding to celebrate its release. Hate everything it stands for? Read it and you'll never have to go. I sat down with Jones at the newly remodeled Zeitgeist last week to learn more about the Man.

**SFBG** Why did you write this book?  
**Steven T. Jones** Burning Man has been largely misunderstood and marginalized. Even those who know something about the event assume that its moment has past, that it's "gone corporate" or otherwise lost its essential energy and appeal. Those who aren't familiar think of it as just a festival. But it

still absolutely floors newcomers, giving them what many describe as a chance to rediscover some more authentic sense of self in this strange and challenging new world. In recent years, this culture has expanded outward all over the world, a development that has begun to be even more important than the event itself to many people. It's spawned vast social networks of creative, engaged people pursuing really interesting projects, and I'm honored to be able to tell their stories.

**SFBG** What initially drew you to write about Burning Man? You're the Guardian city editor and most of your pieces are about politics.

**SJ** I think it's hard to separate political culture from the counterculture. This book is probably more about San Francisco than it is about Black Rock City. Burning Man is the most significant culture to come out of San Francisco in years, especially considering its longevity and reach. I mean, some of our progressive political views have spread, but there are groups of burners in every major American city.

**SFBG** Who are the burners?

**SJ** There's a census taken every year, so we know exact demographics on this one. There's a wide age range and a wide cultural range in terms of ethnicities and geographic regions, and a range of how people live. There are the super-conservatives ...

**SFBG** Really?

**SJ** Yeah, there are plenty of libertarians there. That's how it was founded — the gun nuts and the freaks. Then the hippies discovered it. There's the old hippie-punk divide at Burning Man that we see play out in San Francisco politics all the time over the last 40 years.

**SFBG** Throughout much of the book, you're struggling with Burning Man's political significance. In 2008 you even took a break in the middle of the festival to attend the Democratic National Convention and Barack Obama's nomination. What was your final conclusion — is Burning Man important, politically speaking?

**SJ** It's a good question. I wanted it to be. Larry Harvey wanted it to be, given what was going on with the rest of the country at the time. Ultimately, it just is what it is. I think it's at least as relevant

as the Tea Party — it's got a better thought-out ethos and value system, but it doesn't get as much press. It is a city, and the example the city offers is very relevant to the rest of the country.

**SFBG** Let's say I've never gone to Burning Man and I'm never going to go. What does this book have for me?

**SJ** Burners are my main target audience, but it was important to me to make this book interesting and accessible to those who don't go to Burning Man. I firmly ground this book in an intriguing sociopolitical moment in 2004, when the country really lost its mind. Bush was being reelected president and things were about to turn really ugly with the Iraq War and Hurricane Katrina, events that would further divide an already fractured country. I don't think it's an accident that the country hit its nadir just as Burning Man hit its zenith. People were desperate for authenticity, creativity, and a life-affirming way to spend their time. The most innovative and impactful cultural developments often happen on the margins, so to ignore Burning Man is to be incurious about what is animating the counterculture in San Francisco and other cities — people who will help lead this country back from this cultural desert we're in, if that is ever going to happen.

**SFBG** Are you going to continue to write about burner culture as extensively as you've been doing?

**SJ** No, I think I'll back off on it. I've got a few ideas for the next project — I'm fascinated by bike culture. I think it'd be fascinating to explore the international bike movement in the fashion of this book. **SFBG**

**STEVEN T. JONES READS FROM TRIBES OF BURNING MAN**

"Burning Man and the Art of Urbanism" Tues/8 6 p.m., free for SPUR members, \$20 for nonmembers  
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www.spur.org  
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# FAT TUESDAY IN THE FILLMORE MARCH 8, 2011

## TUESDAY, MARCH 8

5PM-7PM

Live music featuring Bobby Webb, stiltwalkers and facepainting jugglers at Fillmore center plaza

7PM – MIDNIGHT

Live Music, food & drink specials at venues along Fillmore Street including: 1300 on Fillmore, Fat Angel, Bruno's, Sheba Piano Lounge, Yoshi's, Rasselas Jazz Club, Gussies, Boom Boom Room, West Bay Conference Center and Fillmore Center Plaza.

## MONDAY, MARCH 7

7PM – 11PM

Pre-Mardi Gras Jam Session  
Rasselas Jazz Club, 1534 Fillmore

## SATURDAY, MARCH 5

12PM-5PM

Mardi Gras Kick-Off

Band Processional, Jugglers, Live Music, Kiddie Carnival at the Fillmore Mini Park along Fillmore Street

5PM-8PM

SFBFF presents: FLAGS, FEATHERS AND LIES  
Movie Screening at the JHC Media & Education Center  
1330 Fillmore  
Reception to follow screening

## SUNDAY, MARCH 6

Coltrane Church Processional to old Bop City home of the now Marcus Book Store, 1712 Fillmore Street.  
Reception & Refreshments to follow

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# 40

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# OLMEC COLOSSAL MASTERWORKS OF ANCIENT MEXICO

FEB 19–MAY 8, 2011

America's oldest civilization and Mesoamerica's "mother culture" (1200–400 B.C.), the Olmec are famous for their colossal heads carved from giant boulders. This exhibition of over 100 objects includes massive sculpture in addition to small-scale vessels, figures and masks, many of which have not traveled before.

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Funding for the San Francisco production of the exhibition is provided by  
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Image: Colossal Head 5, México, Veracruz, Municipality of Texistepec, San Lorenzo Tenochtitlán, 1200–900 B.C. Museo de Antropología de Xalapa, Universidad Veracruzana (Reg. 49 P.J. 4026). Photo: Consejo Nacional para la Cultura y las Artes—Instituto Nacional de Antropología e Historia—México—Javier Hinojosa

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ARTS + CULTURE



A Turkish woman (Sibel Kekilli) risks everything for freedom in German import *When We Leave*.

## Choose or lose

*When We Leave's* abused wife is torn between family and self-preservation

By Dennis Harvey  
[arts@sfbg.com](mailto:arts@sfbg.com)



**FILM** With its plentitude of female political stars, the Tea Party finds U.S. feminism at an interesting if inevitable developmental stage — wherein

people who never would have gotten this far without liberationists' path-clearing reject progressivism altogether. They no longer identify with a historically oppressed viewpoint, but rather from an angry, gender-neutral stance of entitlement allegedly stolen by cunning have-nots and slippery liberals.

They've never felt enough second-class citizenry to see gender as "the" issue. Yet right-wingers' international panic button, "Islamic fundamentalists," are also all about family values. Christian nations dominated world politics for so long it's understandably hard for Westerners to grasp, let alone accept, that a different age-old faith looks set to control that discourse in our immediate future. (Buddhism, where are you? Oh yeah: busy ignoring all this.)

And the driving forces aren't assimilationist, like those presumably nice folks whose mosque peacefully shares my Lower Polk neighborhood with a famous tranny nightclub and fire house. Rather, they are the pissed-off rank citizens, recruited by more privileged leaders to relatable activity outrage toward

a deep disapproval of perceived Western moral decay. Just like Sarah Palin!

Does she see women's issues as a significant concern? Most unlikely. She's never been constrained by her family — more likely, as copious public exposure suggests, she's been Santa-whipping its cadre of very stupid reindeer toward some destination, even if off a cliff (hello, Bristol, hello).

Palin would doubtless be horrified at the injustices dramatized in potent German drama *When We Leave*. It's about Umay (Sibel Kekilli from 2004's *Head-On*), who leaves a seriously abusive Istanbul husband with their young son Cem, seeking shelter from her Turkish family in Berlin. Initially welcoming, they grow hostile once the shame of her spousal abandonment ripples endlessly outward.

To keep Cem from being kidnapped and taken "home," she eventually moves into a safe house. She gets a job, potential new boyfriend (the endearing Florian Lukas from 2008's *North Face*), new apartment. But the pull of family is inexorable, and no location-shifting games are ultimately able to protect her.

Feo Aladag's feature writing-directing debut goes out on a narrative limb with an improbable risk Umay takes at the two-thirds point. It strains credulity, but does heighten dramatic tension. It's no spoiler to reveal that *When We Leave's* first moments reveal it deals

with that near-unbridgeable cultural gap known as honor killings. Still, it might spoil something to say Aladag subsequently licks, seals, and otherwise pushes her emotional envelope to an excessively manipulated degree — D.W. Griffith himself might cry melodrama's corn level exceeded.

Nonetheless, the real-world realities are more than real enough. Twenty years ago the 1991 Sally Field vehicle (imagine a world in which such things existed!) *Not Without My Daughter* struck many as suspect and kinda racist for dramatizing a real-life American woman's attempt to flee her husband's Iran with their child. Now *When We Leave* comes as no surprise.

Today, notions of the roles and rights of women in a just society differ painfully around the world, "developed" and otherwise. A basic tenet of U.N., E.U., and other bodies' diplomatic interventions is that women be given equal rights — or at least legal freedom from domestic violence, rape, underage marriage, and other abuse. After so many decades of progress, it now seems the driving planetary political tide no longer pushes that-a-way.

*When We Leave* is a flawed drama that nonetheless underlines an increasing, confusing divide between ideological extremists "East" and "West." How can we be on the brink of global chaos when both most-agitative sides basically agree women should be barefoot and pregnant? Excepting the exceptional women now in political power — too many are often silent, whether due to compromise or sheer denial. **SFBG**

**WHEN WE LEAVE** opens Fri/4 in Bay Area theaters.



THE **GUARDIAN** PRESENTS:

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A FIESTA FOR THE OLMEC: COLOSSAL MASTERWORKS OF ANCIENT MEXICO

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PHOTO CREDIT: Colossal Head 5, Mexico, Veracruz, Municipality of Texistepec, San Lorenzo Tenochtitlan, 1200-900 BC. Museo de Antropología de Xalapa, Universidad Veracruzana. PHOTO: Consejo Nacional para la Cultura y las Artes-Instituto Nacional de Antropología e Historia-Mexico-Javier Hinojosa

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**BRIDGE WALKERS**, an Interactive audio and video installation created San Francisco-based filmmaker and installation artist Catherine Herrera, a Cultural Encounters Commissions artist.

**MISSION CULTURAL CENTER** presents a curated video collection from their **DF<SF<TJ** exhibition featuring:

**“LA HORA NACIONAL /THE NATIONAL HOUR”** (2010) by Carlos Amoraes, a color film with sound that is a reflection on the pre-Hispanic collection and proposes a radical rupture from the institutional interpretation of Mexican history.

San Francisco-based video artist Sergio de La Torre will exhibit:

**“NEW DRAGON CITY”** (2008) which features six Cantonese youths. Sergio's videos address the new reality of the Cantonese community in Tijuana today.

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## Beady beady

Marke B.  
[marke@sfbg.com](mailto:marke@sfbg.com)

**SUPER EGO** Mardi Gras is one of those time-honored party traditions I always forget. Usually, I'll pass by some unfortunate gay man covered in plastic Miller Lite beads passed out on a Castro curb, a bedazzled mime mask slipping from his gradually unclenching fist. Then I'm all like, "Oh, it's Fat Tuesday," and I totally know what I'm giving up for Lent. I love my Castro gays! They're like a tragic calendar of fetes.

But this year, my inbox has seriously exploded with feather-headdress alerts. Even though our own official version of the Mardi Gras festivities, Carnaval San Francisco, doesn't happen until the end of May, we of course have ancestral party ties to both New Orleans, with its jazz, raunch, and tolerance, and Rio and the Caribbean, with their, er, glittery body stockings. So bring on the slurrricanes, Mardi, I'm ready.

**Krewe de Kinque Bal Masque VIII** Sat/5, 7 p.m.-10 p.m., \$20-\$25. Trigger, 2344 Market, SF. [www.sfkinque.com](http://www.sfkinque.com). The Bay's gay Mardi Gras guardians throw a dazzling AIDS benefit, with live tableaux, a disco theme, and tons of kiki.

**New Orleans Mardi Gras Costume Party** Sat/5, 9 p.m., \$20. Café Du Nord, 2170 Market, SF. [www.cafedunord.com](http://www.cafedunord.com). Zigaboo Modaliste, the "king of the funky drums," leads the party into Creole mayhem.

**SF Mardi Gras 2011** Sat/5, 9 p.m., \$10 advance. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com). Local electro-funky DJ duo Whitenoize join the fab Pam the Funkstress for stylish festivities.

**Fat Tuesday Carnaval at Yoshi's** Tue/8, 8 p.m., \$10. Yoshi's San Francisco, 1330 Fillmore, SF. [www.yoshis.com/sf](http://www.yoshis.com/sf). Fantastic drum troupe Loco Bloco and the ever-sassy Bayonics perform.

**Fat Tuesday Carnaval at Elbo Room** Tue/8, 9 p.m., \$10. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com). Brazilian Wax presents SF Carnaval Champions Fogo Na Roupa with DJs Carioca and P-Shot.

**Mardi Gras Ball** Tue/8, 9 p.m., \$10 advance. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com). Extra Action Marching Band, Brass Mafia, and Boca Do Rio all on one night? Yes, please.

**Mardi Gras in the Fillmore** Tue/8 7 p.m.-11 p.m., \$45-\$55. West Bay Conference Center, 1290 Fillmore, SF. [www.mardigrassanfrancisco.com](http://www.mardigrassanfrancisco.com). Dancing to Lloyd Gregory and Band, dinner, drinks, and a \$300 costume contest.

### ► FIRST ANNUAL MISS TOOLBOX PAGEANT

The wonderfully kooky free weekly queer variety show throws its first pageant, and it will be messy good. Hostess Alexis Von Fierce presides as underground stars grapple for the crown.

Thu/3, 11 p.m., free. Club 93, 93 Ninth St., SF. Facebook: Miss Toolbox

### ► LE CASTLE VANIA

Hardcore electro may be completely streamlined into the inevitable at this point — but that doesn't mean it can't still be a blast. Since 2006, I've retained a soft spot in my black heart for glamour-gothish Atlanta banger Le Castle Vania (and opener Fukkk Offf is cute, too).

Fri/4, 9 p.m.-late, \$10 advance. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

### ► NEW WAVE CITY

The long-running, resilient, and goofy-brilliant straight-up retro night is goin' back to roamin', as it leaves its home at DNA. But first, DJs Skip and Shindog host a gonzo "soundtrack night" party — dress up like your fave '80s movie characters, Ducky, and light 16 candles to the future of the past.

Sat/5, 9 p.m.-3 a.m., \$7 before 10 p.m., \$12 after. DNA LOUNGE, 375 11th St., SF. [www.newwavecocity.com](http://www.newwavecocity.com) **SFBG**





Canadian death metal band Kataklysm plays Slim's Mon/7.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 2 ROCK/BLUES/HIP-HOP

**As A People, Blue Rabbit, My Second Surprise** Hemlock Tavern. 9pm, \$6.  
**Boys IV Men, Honey, Bleak Ethnique** Elbo Room. 9pm, \$5.  
**Ghost Town Refugees, Wild Son, Manchowder,** 31 Bottom of the Hill. 9pm, \$8.  
**JJ Grey, Sunny War** Independent. 8pm, \$25.  
**Missing Persons** Yoshi's San Francisco. 8pm, \$18.  
**Nodzzz, Personal and the Pizzas, Tim Cohen's Magick Trick** Knockout. 9pm, \$8.  
**Rubbersidedown, Sistas in the Pit, Swig, Red Light Circuit** Rickshaw Stop. 8pm, \$10.  
**Versus the Nothing, Outshined** Kimo's. 9pm.  
**Holcombe Waller** Café Du Nord. 8pm, \$16.

## DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Cannonball** Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.  
**Jam Fresh Wednesdays** Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.  
**Mary-Go-Round** Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.  
**No Room For Squares** Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.  
**Qoöl Mammoth** End Up. 5-10pm, \$5 (free before 7pm). Happy hour with Spesh, JDubya, Gravity, Derek Hena, and Never Knows.  
**Respect Wednesdays** End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.  
**Synchronize II** Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 3 ROCK/BLUES/HIP-HOP

**Ale Mania** Hemlock Tavern. 9pm, \$6.  
**Eskmo, Blackbird Blackbird, oOo00, DJG** Independent. 9pm, \$15.  
**Future Twin, Dadfag, Waste Rig** Knockout. 9:30pm, \$5.  
**A Hawk and A Handsaw, Sioux City Kid** Café Du Nord. 9pm, \$14.  
**Alan Iglesias** Biscuits and Blues. 8 and 10pm, \$16. Stevie Ray Vaughan tribute.  
**Leilujh, Aloud, Yellow Dress** El Rio. 8pm, \$6.  
**Christine Shields, William Winant Percussion Group, Sunfoot, Ruby Howl** Amnesia. 9pm, \$5.  
**Spooky Flowers, Jhameel, Dear Indugu, Steinway Junkies** Bottom of the Hill. 9pm, \$8.  
**Robin Trower** Fillmore. 8pm, \$37.50.  
**Wet Illustrated, Downtown Struts, Brothers Gross, Burnt Ones** Thee Parkside. 9pm, \$6.  
**Wild Nothing, Abe Vigoda, DJ Nako** Rickshaw Stop. 9pm, \$12.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5. DJs Pleasuremaker and Señor Oz plus guest Honey Knuckles spin Afrobeat, tropicália, electro, samba, and funk.  
**Caribbean Connection** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.  
**Club Jammies** Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Electric Feel** Lookout, 2600 16th St, SF; [www.fringesf.com](http://www.fringesf.com). 9pm, \$2. Indie music video dance party with subOctave and Blondie K, plus guest DJ Starr.  
**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.  
**Holy Thursday** Underground SF. 10pm, \$5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly.  
**Lacquer Beauty Bar**. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.  
**Lords of Acid, Angelspit, Radical G** DNA Lounge. 8pm, \$23.  
**Mestiza** Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.  
**1984** Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.  
**Thursday Special** Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

## FRIDAY 4 ROCK/BLUES/HIP-HOP

**Baths, Braids, Gobble Gobble** Rickshaw Stop. 8:30pm, \$12.  
**Crystal Castles, Suuns** Warfield. 9pm, \$28.  
**Dead Prez, Sellassie** Yoshi's San Francisco. 10:30pm, \$25.  
**Drive-By Truckers, Heartless Bastards** Fillmore. 9pm, \$25.  
**"Funk Cancer"** DNA Lounge. 8pm. Benefit for Leukemia and Lymphoma Society with Harry and the Hitmen, Sun Hop Fat, and more.  
**I the Mighty, A Night in Hollywood, Bruises** Bottom of the Hill. 9:30pm, \$12.  
**Kaki King, Zoe Keating** Yoshi's San Francisco. 8 and 10pm.  
**Lonely Wild, Tito** Amnesia. 7pm, \$5-10.  
**McCabe and Mrs. Miller, Tippy Canoe, Bye Bye Blackbirds** Hemlock Tavern. 9:30pm, \$8.  
**Nat Keefe Concert Carnival** Independent. 9pm, \$20-35.  
**Norma Jean, Stick To Your Guns, Impending Doom, Of Legends** Slim's. 7:30pm, \$16.  
**Kevin Russell** Biscuits and Blues. 8 and 10pm, \$20.  
**Strangelove, Erasure-Esque, Sanity Assassins** Café Du Nord. 9:30pm, \$10.  
**Zero: A Chance in a Million** Great American Music Hall. 9pm, \$35. With Steve Kimock, Greg Anton, Judge Murphy, Chip Roland, Liam Hanrahan, and special guests.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. CONTINUES ON PAGE 32 >>

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 EVERY 1ST WEDNESDAY | AUDYSSEY PRESENTS  
 I SPACE. ENTIRE VENUE | OPEN TO THE PUBLIC |  
 FREE ALL NIGHT | BEATS AND EATS

FRI 3.4 | 5PM-9PM | 21+  
**ZAPPA ROOM HAPPY HOUR**  
 2ND STREET ROOM | CONTACT US ABOUT  
 RESERVATIONS | COME ON DOWN TO 111 MINNA  
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 OF FUN. AND DRINK SPECIALS. THERE'S NO  
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 SENT YOU.

9PM-2AM | 21+  
**AIF SPRING FLING  
 AUCTION & AFTER PARTY**  
 PRESENTED BY: AIF BAY AREA YOUNG  
 PROFESSIONALS | SPACE: 2ND STREET  
 GALLERY | OPEN TO THE PUBLIC | PRE SALE  
 TICKETS @ [YPFLING.EVENTBRITE.COM](http://YPFLING.EVENTBRITE.COM) | TICKETS  
 START @ \$25 | PROCEEDS WILL BENEFIT THE  
 AMERICAN INDIA FOUNDATION. AUCTION WILL  
 OCCUR UNTIL 11PM | AFTERPARTY SOUNDS BY:  
 DJ DHOLA

SAT 3.5 | 6-9PM | 21+  
**HUCK CANCER 2011  
 TOURNAMENT PARTY**  
 PRESENTED BY HUCK CANCER 2011 | SPACE:  
 ENTIRE VENUE | OPEN TO THE PUBLIC  
 LEAVE YOUR CLEATS AT HOME BUT BRING  
 YOUR DANCE SHOES. EVERYBODY IS WELCOME  
 - FRIENDS, PLAYERS, DONORS, SPECTATORS,  
 HECKLERS... ABOUT US WE AT BAY AREA DISC  
 ASSOCIATION CONSIDER THE HUCK CANCER  
 TOURNAMENT OUR SIGNATURE FUNDRAISING  
 EVENT ...

SAT 3.5 | 9PM-2AM | 21+  
**DISCO 54**  
 PRESENTED BY: AYKUT EVENTS DISCO 54  
 ZAPPA ROOM | DJ AYKUT AND DJ DR. T  
 SPINNING ALL AYKUT EVENTS PARTIES'  
 CURRENT FAVS EURO/ INTERNATIONAL HOUSE  
 BEATS | 2ND STREET GALLERY | DJ BRUCE  
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MON 3.7 | 5PM-9PM | 21+  
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**Elbo Room**

**WED 3/2**  
 9PM/\$5  
 ELBO ROOM PRESENTS  
**BOYZ IV MEN**  
 HONEY, BLEAK ETHNIQUE

**THU 3/3**  
 9:30PM \$5  
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
 WITH DJS/HOSTS:  
**PLEASUREMAKER**  
**SEÑOR OZ** PLUS SPECIAL GUEST:  
**HONEY KNUCKLES**

**FRI 3/4**  
 10PM \$5 B4 11PM \$10 AFTER  
 ELBO ROOM PRESENTS  
**120 MINUTES**  
 WITH RESIDENT DJS  
**oOo00, WHITCH, NAKO**  
 SPECIAL GUESTS  
**TEARIST (L.A.), REZOUND (NY)**

**SAT 3/5**  
 10PM \$10  
 SPINNING '60S SOUL 45'S  
**SATURDAY NIGHT SOUL PARTY**  
 WITH DJS  
**LUCKY, PAUL PAUL, PHENGREN OSWALD**  
 \$5 DISCOUNT IN SEMI-FORMAL ATTIRE

**SUN 3/6**  
 9PM \$6  
**DUB MISSION** PRESENTS THE BEST IN  
 DUB, DUBSTEP, ROOTS & DANCEHALL WITH  
**DJ SEP**  
**MANEESH THE TWISTER**  
 (SURYA DUB) & GUEST  
**IRIE DOLE (IAH WARRIOR SHELTER)**

**MON 3/7**  
 9PM \$7  
 \$2 DRINK SPECIALS!  
**THE JON COHEN**  
**EXPERIMENTAL**  
 (EX-THE DEARS) (QUEBEC),  
**THE BANG GIRL GROUP REVUE,**  
**TEENAGE SWEATER**

**TUE 3/8**  
 9PM \$10  
 BRAZILIAN WAX PRESENTS  
**FAT TUESDAY**  
**CARNIVAL PARTY:**  
**FOGA NA ROUPA**  
 (SF CARNAVAL CHAMPIONS), PLUS DJS  
**CARIOCA & P-SHOT**

**WED 3/9**  
 9PM \$10-\$12  
 ELBO ROOM PRESENTS  
**CHICO TRUJILLO (CHILE)**  
**BANG DATA**  
 PLUS DJ **JUAN DATA**

**UPCOMING**  
 THU 3/10 AFROLICIOUS  
 FRI 3/11 ORIGINAL PLUMBING  
 SAT 3/12 TORMENTA TROPICAL: SCHACHTHOFBRONX  
 SUN 3/13 DUB MISSION: DJ SEP

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**WED 3/2**  
 8:30PM DOORS \$8 age: ALL  
**GHOST TOWN REFUGEES**  
**WILD SON**  
**MANCHOWDER**  
**THE 31**

**THU 3/3**  
 8:30PM DOORS \$8 age: ALL  
**SPOOKY FLOWERS**  
**JHAMEEL**  
**DEAR INDUGU**  
**STEINWAY JUNKIES**

**FRI 3/4**  
 8:30PM DOORS \$10-12 age: ALL  
**I THE MIGHTY**  
**A NIGHT IN HOLLYWOOD**  
**THE BRUISES**  
 CD release show

**SAT 3/5**  
 8PM DOORS \$10-12 age: ALL  
 KC TURNER PRESENTS...  
**MEGAN SLANKARD**  
 CD release show  
**THE FAMILY CREST**  
**PWOLF AND AVI**

**TUE 3/8**  
 8:30PM DOORS \$12-14 age: ALL  
**ASOBI SEKSU**  
**BRAHMS**  
**THE DANDELION WAR**

**WED 3/9**  
**DAMIEN JURADO**  
 VIVA VOCE • CAMPFIRE OK

**THU 3/10**  
**DATA ROCK**  
 DIRTY GHOSTS • BAERTUR

**FRI 3/11**  
**TAPES N' TAPES**  
 DALE EARNHARDT JR., JR. • GLACIERS

**SAT 3/12**  
**RED FANG**  
 DANAVA • LECHEROUS GAZE

**SUN 3/13**  
**HIGHTOWER**  
 WALKEN • ASADA MESSIAH

**TUE 3/15**  
**THE BEEHAVERS**  
 PASSENGER & PILOT • SOUR MASH HUG BAND

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**FRI/4**  
**JAZZ/NEW MUSIC**

CONT>>

9pm, \$10.  
**Boca Do Rio** Red Poppy Art House. 8pm, \$10-12.  
**Hugh Maskela** Palace of Fine Arts Theatre, 3301  
 Lyon, SF; [www.sfjazz.org](http://www.sfjazz.org). 8pm, \$25-60.  
**Paula West and George Mesterhazy Quartet**  
 Razz Room. 8pm. \$45.

**FOLK/WORLD/COUNTRY**

**Shareef Ali and the Radical Folksonomy, Great Girls Blues, Maria Quiles** Brainwash, 1122 Folsom, SF; [www.brainwash.com](http://www.brainwash.com). 8pm, free.

**Sioux City Kid and Revolutionary Ramblers** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

**Chuchito Valdez** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10pm.

## DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Le Castle Vania, Fukkx Offf, Realboy, Fabian Campos, Robot Mafia, Mikeyydrops** Mezzanine. 9pm, \$20.

**Deeper** 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, \$10. With rotating DJs spinning dubstep and techno.

**Dirty Rotten Dance Party** Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.

**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Fubar Fridays** Butter, 354 11th St, SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup

remixes.

**Good Life Fridays** Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

**Hot Chocolate** Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

**Oldies Night** Knockout. 9pm, \$2-4. Doo-wop, one-hit wonders, soul, and more with DJs Primo, Daniel, and Lost Cat.

**120 Minutes** Elbo Room. 10pm, \$5-10. With DJs oOoO, Whitch, Nako, and guests Tearist and Rezound.

**Rockably Fridays** Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samaoa Boy" spinning 50s and 60s Doo Wop, Rockably, Bop, Jive, and more.

**Some Thing Stupid**. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.

**Strangelove** Cat Club. 9:30pm, \$6 (free before

**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

## SATURDAY 5

## ROCK/BLUES/HIP-HOP

**Broken Records, US Royalty, Pancho-san**  
Rickshaw Stop. 8:30pm, \$12.  
**Carlton Meltin, White Manna, Outlaw,**  
**Moccretro** Hemlock Tavern. 9:30pm, \$8.  
**Drive-By Truckers** Amoeba, 1855 Haight, SF;  
[www.amoeba.com](http://www.amoeba.com). 2pm, free.  
**Drive-By Truckers, Heartless Bastards** Fillmore.  
9pm, \$25.  
**Escape the Fate, Alesana, Motionless in White,**  
**Get Scared, Drive A** Regency Ballroom. 7:30pm,  
\$20.  
**John Lee Hooker Jr. Biscuits and Blues.** 8 and



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 <p><b>Wed, March 2</b> <b>MISSING PERSONS</b></p> <p><b>Thurs, March 3</b> KDFC Presents <b>ANGÈLE DUBEAU &amp; LA PIETA</b></p> <hr style="border-top: 1px dotted #000;"/> <p><b>Fri, March 4</b> <b>KAKI KING</b> with Special Guest <b>Zoe Keating</b></p> <hr style="border-top: 1px dotted #000;"/> <p><b>Fri, March 4, In Lounge</b> <b>DEAD PREZ</b></p>	<p><b>Wed, March 2</b> <b>JUAN ESCOVEDO</b> With Special Guests <b>Ray Obiedo, Roger Glenn &amp; John Santos</b></p> <hr style="border-top: 1px dotted #000;"/> <p><b>Thurs, March 3</b> <b>ELVIN BISHOP</b></p>
 <p><b>Sat, March 5</b> <b>TOO \$HORT</b> with <b>LIVE BAND</b></p> <p><b>Sun, March 6</b> <b>DAMON WILLIAMS</b> From BET to Kings of Comedy</p> <hr style="border-top: 1px dotted #000;"/> <p><b>Mon, March 7, Open Dance Floor!</b> <b>TEENA MARIE BIRTHDAY TRIBUTE</b> with <b>6 PIECE &amp; A BISCUIT</b></p> <p><b>Tues, March 8, Open Dance Floor!</b> Earshot Entertainment Presents: <b>FAT TUESDAY CARNIVAL PARTY</b> Featuring <b>LOCO BLOCO, BAYONICS</b> &amp; Special Guests</p> <hr style="border-top: 1px dotted #000;"/> <p><b>Wed, March 9, Open Dance Floor!</b> <b>JESUS DIAZ AFRO-CUBAN ALL-STAR ENSEMBLE</b> with DJ Jose Ruiz of KPFA and KP00</p>	<p><b>Fri-Sun, March 4-6</b> <b>AL DI MEOLA</b> <b>WORLD SINFONIA</b> With Very Special Guest <b>Mingo Lewis</b> <i>Guitar Player</i></p>  <p><b>Mon, March 7</b> <b>EL CERRITO HIGH SCHOOL JAZZ BANDS</b></p> <hr style="border-top: 1px dotted #000;"/> <p><b>Tues, March 8</b> <b>GYAN RILEY &amp; TERRY RILEY</b> 2 Album CD Release Party</p> <hr style="border-top: 1px dotted #000;"/> <p><b>Wed, March 9</b> <b>JACQUI NAYLOR QUARTET</b> Featuring Art Khu, Jon Evans, Josh Jones</p> <hr style="border-top: 1px dotted #000;"/> <p><b>Thurs, March 10, Open Dance Floor!</b> <b>CHICO TRUJILLO</b></p>
<p><b>Fri-Sat, March 11-12</b> <b>ALBITA</b> Grammy Award winning vocalist direct from Havana, Cuba</p>  <p><b>Sun, March 13</b> <b>VIENNA TENG &amp; ALEX WONG</b></p>	

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**\*Thu 3/3**  
9PM/\$6

**WET ILLUSTRATED**  
**THE DOWNTOWN STRUTS**  
**THE BROTHERS GROSS**  
**BURNT ONES**

---

**\*Fri 3/4**

**HAPPY HOUR**  
**ALL NIGHT LONG!**  
**W/ DJ SQUIRREL HANDS**

---

**\*Sat 3/5**  
4PM/FREE  
ALL AGES

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**3RD ANNIVERSARY PARTY!**  
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**\*Sun 3/6**  
4PM/FREE

**TWANG SUNDAY**  
**THE RAGGED JUBILEE**

8PM/\$16  
ALL AGES

**WHORE FOR SATAN PRESENTS:**  
**BELPEGOR**  
**BLACKGUARD**  
**NEURAXIS**  
**PATHOLOGY**  
**DJ ROB METAL**

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**\*Wed 3/9**  
8PM/\$8  
ALL AGES

**SABERTOOTH ZOMBIE**  
**OWEN HART**  
**KIBALBA**  
**GRACE ALLEY**

---

**UPCOMING SHOWS:**

3/10 - JOEY CAPE, STEVE SOTO & THE  
TWISTED HEARTS, THE RICHMOND KID

3/11 - WEED EATER, ZOROASTER, KVELERTAK,  
BEGOTTEN

3/12 - CAPTAIN 9'S & THE KNICKERBOCKER  
TRIO, KEPI GHOULE ELECTRIC, THE  
MEAT SLOUTS

3/17 - ST. PATRICK'S DAY! THE TUNNEL,  
BUFFALO TOOTH, POOR SONS,  
THAT GHOST

3/19 - GREGG GINN & THE ROYAL WE, BIG  
SCENIC NOWHERE, GLITTER WIZARD

3/24 - FLEXX BRONCO, THE SPITTIN' COBRAS,  
HEWHOCANNOTBENAMED, CRAWLER

3/25-3/27 - BURGER BOOGALOO!  
W/ KING TUFF, TRADITIONAL FOOLS,  
AUDACITY, DAVILA 666, MEAN JEANS,  
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# Make-Out Room

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**WED 3/2 8PM \$7**  
**PENNY ARCADE**  
 THE GYPSY MOONLIGHT BAND  
 SHE BEARDS • JOSH & ANTONETTE  
 LUKE SWEENEY (MONTRA/VOWS)  
 HOSTED BY RAUL SANCHEZ

---

**THU 3/3 6PM NO COVER!**  
**CHILLS & FEVER**  
 VINTAGE R&B AND SOUL 45S  
**DJ NICK WATERHOUSE & GUESTS**

---

**9PM FREE!**  
**DJ FOODCOURT & HIS PALS**  
 ROCK/POP/SOUL/CRAP

---

**FRI 3/4 7:30PM \$7**  
**SEA DRAMAS • THE MODERN TIMES**

---

**EVERY FRIDAY 10PM \$5**  
**LOOSE JOINTS!**  
 W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE  
 RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

---

**SAT 3/5 7:30PM \$7**  
**THE EMOTICONS • LOVE AXE**  
 EVERY SATURDAY NIGHT! 10PM, \$5  
**EL SUPERRITMO!**  
 ROGER MAS Y EL KOOL KYLE  
 CUMBIA, DANCEHALL, SALSA, HIP-HOP

---

**SUN 3/6 7:30PM \$7**  
**SUICIDE DRAGONS**  
 CARLETTA SUE KAY • THE SANDWICHES

---

**MON 3/7 8PM FREE!**  
**MAKE OUT FIRST MONDAYS**  
 INNER EAR BRIGADE • PATRICK WOLFF  
 SEXTET • ANTON HATWICH GROUP

---

**TUE 3/8 7PM NO COVER!**  
**HEARTBREAKS & HANGOVERS**  
 DJ NEIGHBOR NICK & FRIENDS  
 HONKY-TONK, NASHVILLE & OUTLAW COUNTRY

---

**9:30PM NO COVER!**  
**LOST & FOUND**  
 DEEP & SWEET 60S SOUL 45S  
**DJS LUCKY & PRIMO & FRIENDS**

---

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**LE CASTLE VANIA**  
**+ FUKKK OFFF**

**Sat. 3.12 • 9pm**  
**SF MARDI GRAS 2011**  
**WHITENOIZE**  
**(INSTERO)**  
**PAM THE FUNKSTRESS**  
**+ DJ ZAQ**

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**Wed 3.09 • 9pm**  
**PETER MURPHY**  
**OF BAUHAUS**

**Thur 3.10 • 9pm**  
**MIAMI HORROR**  
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**Sat. 3.12 • 9pm**  
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**Upcoming Events**

03.05 Eye Heart SF: Whitenoise  
03.06 Cupcake Wars  
03.08 Fat Tuesday Mardi Gras  
03.09 Peter Murphy of Bauhaus  
03.10 Miami Horror Live!  
03.12 80's Prom Animal Benefit  
03.17 Delhi 2 Dublin  
03.18 Boyz Noize  
03.25 Frite Nite w/ Ana Sia  
04.02 Mount Kimbie  
04.03 Helmet & Saint Vitus  
04.15 CSS  
04.16 Trentemoller  
04.20 The Go! Team

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## MUSIC LISTINGS

10pm, \$22.  
**Hot Lunch, Friggin Hardships** Thee Parkside. 3pm, free.  
**Morcheeba, Mulers** Warfield. 9pm, \$30.  
**Stan Ridgway, We Is Shore Dedicated, Red River** Amnesia. 9pm, \$15.  
**Megan Slankard, Family Crest, Pwolf and Avi** Bottom of the Hill. 8:45pm, \$12.  
**Chris Sprauge and His 18 Wheelers, Mitch Polzak and 10-4, Kit Lopez and Glen Earl Brown Jr.** Verdi Club, 2424 Mariposa, SF; www. oldtimey.net. 9pm, \$10-12.  
**Too \$hort** Yoshi's San Francisco. 8 and 10pm, \$28.  
**Zero: A Chance in a Million** Great American Music Hall. 9pm, \$35. With Steve Kimock, Greg Anton, Judge Murphy, Chip Roland, Liam Hanrahan, and special guests.

## JAZZ/NEW MUSIC

**Carton 4 Tet** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.  
**Anna Estrada and Bill Kwan** Savanna Jazz. 7:30pm, \$10.  
**Kenny Werner Quintet** Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-65.  
**Lisa Engelken Band** Red Poppy Art House. 8pm, \$12-20.  
**Paula West and George Mesterhazy Quartet** Razz Room. 8pm, \$45.

## FOLK/WORLD/COUNTRY

**Greensky Bluegrass, Huckle Slim's.** 9pm, \$16.  
**Guntown, Daryl Shawn** Brainwash, 1122 Folsom, SF; www.brainwash.com. 8pm, free.  
**Zigaboo Modeliste: King of the Funky Drums, Kofy Brown** Café Du Nord. 9pm, \$20.  
**Queen Makedah** Pier 23 Café, Pier 23, SF; www.pier23cafe.com. 9pm, \$10.  
**Chuchito Valdez** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10pm.  
**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

## DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Debaser** Knockout. 9pm, \$5. DJ Jamie Jams and Emdee of Club Neon bust out 90s alternative jams.  
**Dirty Talk Dance Party** Deco Lounge, 510 Larkin, SF; (415) 346-2025. 10pm, \$5. Disco, house, funk, and more with guest Sergio (Go Bang!)  
**Everlasting Bass** 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.  
**For the Love** Vessel, 85 Campton Pl., SF; www.vesselsf.com. 9pm. With Rony Seikaly, Pheeko Dubfunk, and Lexel.  
**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJ Derrick Love and Nicky B. spinning deep disco.  
**Harvard Bass, Nadastrom** Mighty. 9pm, \$10. With Nisus and Sleazemore.  
**HYP** Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.  
**Kontrol** Endup. 10pm, \$20. With resident DJs Alland Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.  
**Leisure** Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic brit-pop, mod, 60s soul, and 90s indie.  
**New Wave City: Soundtrack Night** DNA Lounge. 9pm, \$7-12. Skip and Shindog spin hits from 80s movies.  
**Rock City** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.  
**Souf** Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.  
**Soundscape** Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning Soul jazz, boogaloo, hammond grooves, and more.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

CONTINUES ON PAGE 34 »

*Loved To Death Presents...*  
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*A Solo Taxidermy Art Exhibit*  
*March 5th - April 8th, 2011*  
*Opening Reception March 5th 8pm-10pm*

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**Civil Twilight**  
 The Daylights, Voxhail Broadcast  
**MON MAR 7th** doors 7:30 \$12

**STREKR**  
 UNKNOWN MORTAL ORCHESTRA  
**TUE MAR 8th** doors 7:30 \$15

**MEDESKISKIESKI MARTINTIN & WOOD**  
 Edmund Welles: the bass clarinet quartet  
**WED MAR 9th** doors 7:30 \$30

**FRI 3.11 & SAT 3.12/ DOORS 8:30/ \$22**  
 AN EVENING WITH  
**NORTH MISSISSIPPI ALLSTARS**  
**SUN 3.13/ DOORS 7:30/ \$25**  
 GETT OFF  
**MESHELL NDEGEOCELLO COVERS PRINCE**  
 MARTIN LUTHER COVERS THE BEATLES  
**FRI 3.18 & SAT 3.19/ DOORS 8:30/ \$20 ADV • \$22 DOOR**  
 AN EVENING WITH  
**THE NEW MASTERSOUNDS**  
**MON 3.21/ DOORS 7:30/ \$16 ADV • \$18 DOOR**  
**FUJIYA & MIYAGI**  
**FOL CHEN**  
**WED 3.23/ DOORS 7:30/ \$12 ADV • \$14 DOOR**  
**FOSTER THE PEOPLE**  
**GROUPOVE**  
**LESANDS**

**THU 3.24/ DOORS 7:30/ \$13 ADV • \$15 DOOR**  
**LIAM FINN**  
**THE LUYAS**  
**FRI 3.25/ DOORS 8:30/ \$37.50**  
**TAJ MAHAL**  
**SAT 3.26/ DOORS 8:30/ \$12**  
**O'DEATH**  
**ARANN HARRIS & THE FARM BAND**  
**HELADO NEGRO**  
**SUN 3.27/ DOORS 7:30/ \$15**  
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## SUNDAY 6

### ROCK/BLUES/HIP-HOP

**Belphegor, Blackguard, Neuraxis, Pathology** Thee Parkside. 8pm, \$16.  
**Crawler, Manifest, Sheens** Café Du Nord. 8pm, \$10.  
**Damon Fowler** Biscuits and Blues. 8 and 10pm, \$15.  
**Hosannas, Winnie Byrd** Hemlock Tavern. 9pm, \$6.  
**Laco\$te, Religious Girls, Simo Soo** Rickshaw Stop. 8pm, \$10.  
**“Scarlett Fever”** DNA Lounge. 1-9pm, \$15. Rett Syndrome benefit with Big Sandy and His Fly-Rite Boys, Chop Tops, La Cholita, Stigma 13, and more.

### DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots,

and classic dancehall with DJ Sep, Maneesh the Twister, and guest Irie Dole.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

## MONDAY 7

### ROCK/BLUES/HIP-HOP

**Civil Twilight, Daylights** Independent. 8pm, \$12.  
**DeVotchKa, White Buffalo** Great American Music Hall. 8pm, \$26.  
**Diamond Rings, P.S. I Love You, AB and the Sea** Rickshaw Stop. 8pm, \$12.  
**David Gray, Lisa O'Neill** Davies Symphony Hall,

301 Van Ness, SF; www.ticketmaster.com. 8pm, \$45-65.  
**Jon Cohen Experimental, Bang Girl Group Revue, Teenage Sweater** Elbo Room. 9pm, \$10.  
**Kataklysm, All Shall Perish, Decrepit Birth, Conducting from the Grave** Slim's. 8pm, \$20.  
**Macklemore, Ryan Lewis, Blueprint** Café Du Nord. 9:30pm, \$15.  
**“Switchboard Music Festival”** Hemlock Tavern. 6pm, \$8. With Real Vocal String Quartet, Gojogo, and the Genie.  
**“Teena Marie Birthday Tribute”** Yoshi's San Francisco. 8pm, \$25. With Biscuit.

### DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.  
**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

## TUESDAY 8

### ROCK/BLUES/HIP-HOP

**Asobi Seksu, Brahms, Dandelion War** Bottom of the Hill. 9pm, \$14.  
**DeVotchKa, Priscilla Ann** Great American Music Hall. 8pm, \$26.  
**Kisses** Rickshaw Stop. 8pm, \$10.  
**Makepeace Brothers, Raining Jane** Café Du Nord. 9pm, \$12.  
**“Savoy Brown 45th Anniversary”** Biscuits and

Blues. 8 and 10pm, \$24.  
**Shrapnelles, Topless Mongos, Spencey Dood and the Doodles, Primitive Hearts** Hemlock Tavern. 9pm, \$6.  
**Starfucker, Unknown Mortal Orchestra** Independent. 8pm, \$15.  
**Yann Tiersen, Breathe Owl Breath** Regency Ballroom. 8pm, \$25.  
**John Wiese, Dimmer, Orhima, Plumes** Amnesia. 9:30pm, \$6.

### DANCE CLUBS

**Fat Tuesday Carnival Party: Foga Na Roupá** Elbo Room. 9pm, \$10. With DJs Carioca and P-Shot.  
**Extra Classic DJ Night** Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s. **SFBG**



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**SUNDAY 03/06**  
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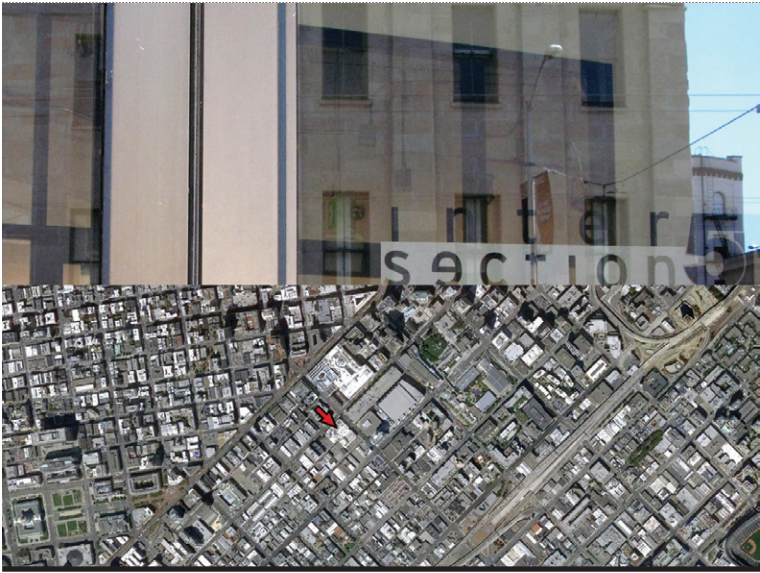
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## ON THE CHEAP LISTINGS



Hasan Elahi plays his own Big Brother his Wed/2 data project at the Intersection for the Arts.

IMAGE COURTESY OF THE ARTIST & MICHAEL KLEIN ARTS.

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at list-ings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 2

**Hasan Elahi solo exhibition** Intersection for the Arts, 925 Mission, SF; (415) 626-2787, www.theintersection.org, www.trackingtrans-ience.net. 7-9pm, free. After being falsely accused of involvement in the 9/11 terrorist plot, Elahi took the route of total transparency, personally tracking everything from his daily comings and goings via GPS, foods eaten, bank data, and other seemingly mundane informa-tion for his solo exhibition *Hiding in Plain Sight*, a series of snippets from the banal realities of everyday life that makes its debut in SF tonight. This show is Elahi's latest installment of a much larger online project called *Tracking Transience* that began in 2004 and provocatively blurs the line that separates life and art.

## THURSDAY 3

**Mark Twain Project** Mechanics' Institute, 57 Post, SF; (415) 393-0100, www.mililibrary.org. 6pm, free-\$12. Finally, 100 years after his death, UC Press is publishing as promised the memoirs of Mark Twain, compiled from 5,000 pages of notes and jam-packed into just three volumes of even more candid humor, as well as insights into his personal relationships and the truth behind his fiction. Volume one is hot off the presses, so come celebrate the life and work of an American icon as Benjamin Griffin, associate editor, presents part one of this literary milestone. Become a member of the institute, and you can attend this event as well as future literary events for free.

**Sun Yat-sen in pictures** Pacific Heritage Museum, 608 Commercial, SF; (415) 399-1124. 6-8pm, free. Follow the life of Sun Yat-sen, the father of the Chinese Revolution and one of the most influential figures of the 20th Century, from his childhood and rise to guid-ing his people toward democratic change, told through the numerous photographs taken of him throughout his life. Present will be speak-ers -- including noted journalist, professor and author Orville Schell -- as well as Sue Lee from the Chinese Historical Society and Prof. Tai-chun Kuo of Stanford University.

## FRIDAY 4

**Seed swap** Ecology Center, 2530 San Pablo, Berk.; www.ecologycenter.org/basil. 7-9pm, free-\$10. Join local urban agrarians for a night of celebrating seed diversity with a potluck dinner and music, ho-down style. This is the 12th annual seed swap put on by a growing network of concerned community farmers and fellow horticulture nerds who are commit-ted to preserving the genetic diversity of the

world's seed stock. They have also created a library of seeds that will be made free to the public. Yee-haw! Bring a dish to share or seeds to swap, and get in for free.

## SATURDAY 5

**Performance of *The Prospect Bear*** Cartoon Art Museum, 655 Mission, SF; (415) CAR-TOON, www.cartoonart.org. 1pm and 2pm, free with museum admission. Join the Cartoon Art Museum and DJ Scientific for a unique live performance of *The Prospect Bear*, the super cute children's "music book" about a curious cub who follows her dream to become a DJ. The show will feature live music and narration with projected images, as well as a couple of educational presentations on Black Bears and the unique instruments used in the show.

**Bay Area Now 6 conversation series** Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787, www.ybca.org. 1-4pm, free. Bay Area Now 6 is the sixth installment of YBCA's celebration of local artists, and usually kicks off with conversations about Bay Area culture and diversity. This time around, expect to hear thought-provoking discussions with Marina Gorbis of the Institute for the Future, Neal Gorenflo of *Sharable Magazine*, and BAN6 artists on the possible economic paradigms for a sustainable environment in *Upward Spirals: New Economic Models for a Thrivable Future*.

## TUESDAY 8

**Conversations with radical thinkers** The Green Arcade, 1680 Market, SF; (415) 431-6800, www.thegreenarcade.com. 7pm, free. Tonight, Sasha Lilly and Andrej Grubacic discuss the new book, *Capitalism and Its Discontents* for those of you concerned with a thawing planet, the market-driven ideologies of neo-liberalism, the inherent vulnerabilities of a capitalist system and other current press-ing issues. The book is a series of conversa-tions with radical thinkers such as co-present-er Andrej Grubacic, as well as Noam Chomsky, Leo Panitch, Tariq Ali, and more, so expect some heavy content, with definite inspiration and hope for the future.

**Suong Yangchareon opening reception** Paul Thiebaud Gallery, 645 Chestnut, SF; www.paulthiebaudgallery.com. 5-7pm, free. Check out new works by Los Angeles-based artist Suong Yangchareon at the opening reception for his San Francisco show, *Suong Yangchareon: Paintings*, that features the artist's established brand of realism depict-ing the kitsch and splendor of LA's urban landscape. Working from his own photographs and inspiration from the likes of Hopper and Diebenkorn, Yangchareon's work beautifully illustrates a melancholy stillness rarely found in metropolitan areas. **SFBG**

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## THEATER

### OPENING

**Beauty and the Beast** Young Performers Theatre, Fort Mason Theatre, Bldg C; 346-5550, [www.ypt.org](http://www.ypt.org). \$7-10. opens Sat/5, 1pm. Runs Sat, 1pm; Sun 1 and 3:30pm. Young Performers Theatre presents the classic fairy tale.

**Geezer** Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Previews Thurs, 8pm; Sat, 5pm; Sun, 3pm (through March 27).

Opens March 31, 8pm. Runs Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through May 1. The Marsh presents a new solo show about aging and mortality by Geoff Hoyle.

**James Bond: Lady Killer** Dark Room Theater, 2263 Mission; 732-9592, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through March 26. Dark Room Theater presents an all-new James Bond adventure.

**Regrets Only** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$24-40. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through April 3. New Conservatory Theatre presents a play by Paul Rudnick, directed by Andrew Nance.

**Tenth Annual Bay One-Acts Festival** Boxcar Theatre, 505 Natoma; 891-7235, [www.bayoneacts.org](http://www.bayoneacts.org). \$20-32. Opens Wed/6, 8pm. Runs Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3pm. Through March 26. Three Wise Monkeys Theatre Company presents the tenth incarnation of the curated festival.

### BAY AREA

**Free Range Thinking** Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-50. Previews Fri, 8pm; Sat, 5pm (through March 12). Opens March 18, 8pm. Runs Fri, 8pm; Sat, 5pm. Through April 9. The Marsh Berkeley presents a new comedic solo show by Robert Dubac.

### ONGOING

**Devil/Fish** Brava Theatre, 2781 24th St; [www.criquenouveau.com](http://www.criquenouveau.com). \$26. Thurs/3-Sat/5, 7pm; Sun/6, 6pm. Cirque Noveau presents a contemporary circus that riffs off of the Faust legend.

**\*Farragut North** NOHSpace, 2840 Mariposa; [www.opentabproductions.com](http://www.opentabproductions.com). \$25. Thurs/3-Sat/5, 8pm. Former Howard Dean speechwriter Beau Willimon's formulaic but solidly crafted 2008 play about backroom politics and the seamy side of what's euphemistically called the American democratic process seems like it'd make a good George Clooney movie. George Clooney thought so too. He's making it now under the title *The Ides of March*. You can see it sooner and without all those goddamn movie stars in this low-budget, high-octane staging by OpenTab Productions (*Fishing*). Stephen (Ben Euphrat) is a 25-year-old wiz of a press secretary for a "maverick" governor heading into a major primary battle on the road to the White House. But an unexpected phone call leads "idealistic" power-lover Stephen into temptation, even as it reveals the real dynamics of the electoral system he thought he'd mastered. A battle for career survival ensues with his former boss (Alex Plant), in which loyalty is a password and decency the first sandbag to drop. Opening night had one or two timing issues and some actors lost in shadow, but director Dave Sikula builds the action well and gets strong performances from an uneven but generally winning cast. Particularly nice work comes from a convincingly unraveling Euphrat, a coolly compassionate Carla Pauli (as precocious intern-turned-unwitting pawn), and the formidable Nathan Tucker as Stephen's slickly conniving counterpart and Mephistopheles of the moment.

**40 Pounds in 12 Weeks: A Love Story** The Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org).



Geoff Hoyle's new solo show, *Geezer*, opens Sat/5 at the Marsh.

org. \$15-35. Fri, 8pm; Sat, 8:30pm. Through March 26. A one-woman show about eating and weight loss, by Pidge Meade.

**\*Loveland** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Fri, 8pm; Sat, 8:30pm. Through March 26. Ann Randolph's one-woman show extends its run.

**Out of Sight** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thurs and Sat, 8pm; Sun, 3pm. Through March 27. Sara Felder's one-woman show extends its run.

**Party of 2 – The New Mating Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.partyof2themusical.com](http://www.partyof2themusical.com). \$27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

**\*Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

**Sex and Death: A Night with Harold Pinter** Phoenix Theatre, ste 601, 414 Mason; 1-800-838-3006, [www.offbroadwaywest.org](http://www.offbroadwaywest.org). \$35. Thurs-Sat, 8pm. Through March 26. Off Broadway West Theatre Company presents two Pinter one-acts: *The Dumb Waiter* and *The Lover*.

**What We're Up Against** Magic Theatre, Fort Mason Center, bldg D; 441-8822, [www.magic-theatre.org](http://www.magic-theatre.org). Wed/2-Fri/4, 8pm; Sat/5, 2:30 and 8pm; Sun/6, 2:30pm. Following the popularity of Theresa Rebeck's *Mauritius* in 2009, Magic Theatre brings the New York playwright back for the world premiere of a decidedly flimsy comedy about sexual discrimination at a busy architecture firm. Eliza (Sarah Nealis) is the bright and brash new employee who finds herself shut out by an old boys network. Sodden boss Stu (Warren David Keith) resents her heartily for her competence and ambition, while ass-kissing power-jockey Weber (James Wagner) uses the leverage for all its worth. Gender solidarity with sole (but soulless) sister Janice (Pamela Gaye Walker) doesn't get Eliza very far either. One guy at the firm, Ben (Rod Gnapp), alone knows better (among what amounts to an unbelievably inept staff). Eliza, meanwhile, crafts a form of revenge from her well-guarded solution to the otherwise stymieing "duct problem" in the plans for a new mall, a major account hitting the skids. Ben's obsession with ducts is something of a key joke here, which ends up being characteristic of a play that stretches its not-very-new conceits thinly over two acts. The glass ceiling, ducts and all, is a bit too transparent in this bloodless production (helmed by artistic director Loretta Greco), leaving precious little to wonder or worry about. (Avila)

**William Blake Sings the Blues** Actors Theatre of SF, 855 Bush; 345-1287, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$26-38. Wed-Sat, 8pm. Through Sat/5. Actors Theatre of San Francisco presents the world premiere of a play by Keith Philips.

### BAY AREA

**Collapse** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$34-55. Wed/2-Sat/5, 8pm; Sun/6, 2 and 7pm. Aurora Theatre presents a comedy by Allison Moore.

**Death of a Salesman** Pear Avenue Theatre, Mtn View; (650) 254-1148, [www.thepear.org](http://www.thepear.org). \$15-30. Thurs-Sat, 8pm; Sun, 2pm. Through March 20. Pear Avenue Theatre presents the Arthur Miller classic.

**A Man's Home...an Ode to Kafka's Castle** Berkeley City Club, 2315 Durant; (510) 558-1381,

[www.centralworks.org](http://www.centralworks.org). \$14-25. Thurs-Sat, 8pm; Sun 5pm (also Sat/5 and March 12, 5pm). Through March 13. Central Works

**Romeo and Juliet** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-20. Thurs-Sat, 8pm. Through March 26. Impact Theatre presents a Russian mafia interpretation of the tragic romantic classic.

**Ruined** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-73. Call for dates and times. Through April 10. Berkeley Rep presents Lynn Nottage's Pulitzer-winning play about the lives of women in Africa.

**World's Funniest Bubble Show** The Marsh Berkeley, 2120 Allston Way, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

## PERFORMANCE/ DANCE

**Comedy Brains** The Cabaret at the Marsh Berkeley, 2120 Allston Way, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). Sat/5, 8:30pm. \$15-35. Scott Capurro and Piano Fight's ForePlays are this week's lineup.

**Devotion** ODC Theater, 3153 17th St; 863-9834, [www.odctheater.org](http://www.odctheater.org). Fri/4-Sun/6, 8pm. \$15-18. Sarah Michelson and Richard Maxwell present a new dance work.

**Halau o Keikial'i** City Hall; 920-9181, [www.dancersgroup.org](http://www.dancersgroup.org). Fri/4, noon. Free. The first installment in a monthly lunchtime dance series.

**Hope Mohr Dance** Z Space at Theater Artaud, 450 Florida; 1-800-838-3006, [www.hopemohr.org](http://www.hopemohr.org). Thurs/3-Sat/5, 8pm; Sun/6, 2pm. The company presents its fourth home season with the world premiere of *The Unsayable*.

**Miss Toolbox Pageant** Club 93, 93 Ninth St; [www.club93sf.com](http://www.club93sf.com). Thurs/3, 11pm. Free. Witness performers of all genders and sexualities utilizing their style, talent, beauty, and star wattage.

**Qcomedy Showcase** Martuni's, 4 Valencia; [www.Qcomedy.com](http://www.Qcomedy.com). Mon/7, 8pm. \$5-16. Performers include Kat Evasco, Dana Cory, Cookie Dough, Maggie Dolan, and Nick Leonard.

**Stephen Petronio Company** Novellus Theater, Yerba Buena Center for the Arts, 701 Mission; 392-6449, [www.sfperformances.org](http://www.sfperformances.org). Thurs/4-Fri/5, 8pm. \$30-50. SF Performances presents Stephen Petronio Dance Company's 25th anniversary work, *I Drink the Air Before Me*.

### BAY AREA

**Bale Folklorico Da Bahia** Zellerbach Hall, UC Berkeley campus, Berk; (510) 642-9988, [www.calperformances.org](http://www.calperformances.org). Sun/6, 7pm; Mon/7, 11am. \$5-52. The Brazilian troupe of dancers, musicians, and singers performs *Sacred Heritage*.

**Body of Knowledge** Western Sky Studio, Eighth St. and Dwight, Berk; [www.bodyresearch.org](http://www.bodyresearch.org). Thurs/4-Fri/5, 8pm. \$12-20. Karl Frost/Body research presents a new work and a happening.

**Marga's Funny Mondays** Cabaret at Marsh Berkeley, 2120 Allston; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). Mon/28, 8pm. \$10. Marga Gomez hosts a Monday night comedy series.

**Merce Cunningham Dance Company** Zellerbach hall, UC Berkeley campus, Berk; (510) 642-9988, [www.calperformances.org](http://www.calperformances.org). Thurs/3-Sat/5, 8pm. The legendary company makes its final Bay Area appearance. **SFBG**

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**Topher Grace stars in the 1988-set comedy *Take Me Home Tonight*, out Fri/4.**  
PHOTO BY RON BATZDORFF

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, including ongoing films, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**The Adjustment Bureau** Matt Damon drama adapted from a Philip K. Dick story. (1:39) *Marina, Piedmont, Shattuck.*  
**Beastly** Beauty (Vanessa Hudgens) meets beast (Alex Pettyfer) in this teen drama. (1:35)  
**Carmen in 3D** Bizet's popular opera hits the big screen, thanks to RealD and London's Royal Opera House. (2:55)  
**I Am** File in the dusty back drawer of *An Inconvenient Truth* (2006) wannabes. The cringe-inducing, pretentious title is a giveaway — though the good intentions are in full effect — in this documentary by and about director

Tom Shadyac's search for answers to life's big questions. After a catastrophic bike accident, the filmmaker finds his lavish lifestyle as a successful Hollywood director of such opuses as *Bruce Almighty* (2003) somewhat wanting. Thinkers and spiritual leaders such as Desmond Tutu, Howard Zinn, UC Berkeley psychology professor Dacher Keltner, and scientist David Suzuki provide some thought-provoking answers, although Shadyac's thinking behind seeking out this specific collection of academics, writers, and activists remains somewhat unclear. *I Am's* shambling structure and perpetual return to its true subject — Shadyac, who resembles a wide-eyed Weird Al Yankovic — doesn't help matters, leaving a viewer with mixed feelings, less about whether one man can work out his quest for meaning on film, than whether Shadyac complements his subjects and their ideas by framing them in such a random, if well-meaning, manner. And sorry, this film doesn't make up for *Ace Ventura: Pet Detective* (1994). (1:16) *Lumiere, Shattuck, Smith Rafael.* (Chun)

**Last Lions** It's hard being a single mom. Particularly when you are a lioness in the Botswana wetlands, your territory invaded and mate killed by an invading pride forced out of their own by encroaching humanity. Add buffalo herds (tasty yes, but with sharp horns they're not afraid to use) and crocodiles (no upside there), and our heroine is hard-pressed to keep herself alive, let alone her three small cubs. Derek Joubert's spectacular nature documentary, narrated by Jeremy Irons (in plummiest *Lion King* vocal form) manages a mind-boggling intimacy observing all these predators. Shot over several years, while seeming to depict just a few weeks or months' events, it no doubt fudges facts a bit to achieve a stronger narrative, but you'll be too gripped to care. Warning: those kitties sure are cute, but this sometimes harsh depiction of life (and death) in the wild is not suitable for younger children. (1:28) *Embarcadero.* (Harvey)

**Machotaildrop** Every once in a while you see the Best Film Ever Made. Meaning, the movie that is indisputably the best film ever made at least for the length of time you're watching it. Illustrative examples include *Dr. T* (1953), *Superstar*

(Todd Haynes' 1987 Barbie biopic about Karen Carpenter), Nina Paley's 2008 animation *Sita Sings the Blues*, several Buster Keaton vehicles, and Paul Robeson sightings — anything that delights unceasingly. Now there is *Machotaildrop*, which the Roxie had the excellent sense to book for an extended run after its local debut at SF IndieFest, a year and a half after its premiere at Toronto mystifyingly failed to set the entire world on fire. Corey Adams and Alex Craig's debut takes place in a gently alternative universe where pro skateboarders play pro skateboarders who aspire to belonging in the media kingdom and island fiefdom of ex-tightrope-walking corporate titan the Baron (James Faulkner). Such is the lucky fate of gormless small-town lad Walter (Anthony Amedori), though naturally there proves to be something sinister going on here to kinda drive the kinda-plot along. When that disruption of skating paradise takes central focus after about an hour, what was hitherto something of pure joy — a genial, laid-back surrealist joke without identifiable cinematic precedent — becomes just a wee more conventional. But *Machotaildrop* still offers fun on a level so high it's seldom legal. (1:31) *Roxie.* (Harvey)

**Nora's Will** There's certainly something to be said for the uniqueness of *Nora's Will*: I can't think of any other Mexican-Jewish movies that cover suicide, Passover, and cooking with equal attention. But while it sounds like the film is overloaded, *Nora's Will* is actually too subtle for its own good. It meanders along, telling the story of the depressed Nora, her conflicted ex-husband, and

the family she left behind. When the movie focuses on the clash between Judaism and Mexican culture, the results are dynamic, but more often that not, it simply crawls along. It's not that *Nora's Will* is boring: it's just easily forgettable, which is surprising given its subject matter. Meanwhile, it walks that fine line between comedy and drama, never bringing the laughs or the emotional catharsis it wants to offer. The only real reaction it inspires is hunger, particularly if the idea of a Mexican-Jewish feast sounds appealing. Turns out "gefilte fish" is the same in every language. (1:32) *Albany, Bridge, Smith Rafael.* (Peitzman)

**Of Gods and Men** It's the mid-1990s, and we're in Tibhirine, a small Algerian village based around a Trappist monastery. There, eight French-born monks pray and work alongside their Muslim neighbors, tending to the sick and tilling the land. An emboldened Islamist rebel movement threatens this delicate peace, and the monks must decide whether to risk the danger of becoming pawns in the Algerian Civil War. On paper, *Of Gods and Men* sounds like the sort of high-minded exploitation picture the Academy swoons over: based on a true story, with high marks for timeliness and authenticity. What a pleasant surprise  
CONTINUES ON PAGE 38 »

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Deadline for entries is Friday, March 4th, 2010.

Must be 18 or older to enter. No purchase necessary to enter contest. One entry per person/household. Passes are limited and available while supplies last. Winners picked by random drawing of all correct entries received by deadline and notified by via text message.

This film is rated R for language. Photo ID will be necessary for admittance. A parent or adult guardian must accompany children under the age of 17. Theatre is overlooked to ensure a full house. Passes received through this promotion do not guarantee admission. Seating is on a first come, first served basis. EXCEPT FOR MEMBERS OF THE REVIEWING PRESS. No one will be admitted without a ticket or after the screening begins. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Anchor Bay Films, SF Bay Guardian, Terry Hines & Associates, 43KIX and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees and family members and their agencies are not eligible. NO PHONE CALLS!

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OPENING  
CONT. »

then that Xavier Beauvois's Cannes Grand Prix winner turns out to be such a tightly focused moral drama. Significantly, the film is more concerned with the power vacuum left by colonialism than a "clash of civilizations." When Brother Christian (Lambert Wilson) turns away an Islamist commander by appealing to their overlapping scriptures, it's at the cost of the Algerian army's suspicion. Etienne Comar's perceptive script does not rush to assign meaning to the monks' decision

to stay in Tibhirine, but rather works to imagine the foundation and struggle for their eventual consensus. Beauvois occasionally lapses into telegraphing the monks' grave dilemma — there are far too many shots of Christian looking up to the heavens — but at other points he's brilliant in staging the living complexity of Tibhirine's collective structure of responsibility. The actors do a fine job too: it's primarily thanks to them that by the end of the film each of the monks seems a sharply defined conscience. (2:00) *Embarcadero*. (Goldberg)  
**Rango** Johnny Depp animated comedy about a chameleon's Wild West adventures. (1:47)

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*Presidio*.  
**Take Me Home Tonight** Just because lame teen comedies existed in the '80s doesn't mean that they need to be updated for the '10s. Nary an Eddie Money song disgraces the soundtrack of this unselfconscious puerile, pining sex farce — the type one assumes moviemakers have grown out of with the advent of smarty-pants a la Apatow and Farrell. *Take Me Home Tonight* would rather find its feeble kicks in major hair, big bags of coke, polo shirts with upturned collars, and "greed is good" affluenza. Matt (Topher Grace) is an MIT grad who's refused to embrace the engineer within and is instead biding his time as a clerk at the local Suncoast video store when he stumbles on his old high school crush Tori (Teresa Palmer), a budding banker. In an effort to impress, he tells her he works for Goldman Sachs and trails after her to the rip-roaring last-hooray-before adulthood bash. Pal Barry (Dan Fogler) gets to play the Belushi-like buffoon when he swipes a Mercedes from the dealership he just got fired from, and ends up with a face full of powder in the arms of a kinky ex-supermodel (Angie Everhart). Despite cameos by comedians like Demetri Martin and a trailer and poster that make it all seem a bit cooler than it really is, *Take Me Home Tonight* doesn't really touch the coattails of Jonathan Demme or even Cameron Crowe. (1:37) *California*. (Chun)  
» **Uncle Boonmee Who Can Recall His Past Lives** See "Something Wild." (1:53) *Sundance Kabuki*.  
**When We Leave** See "Choose or Lose." (1:59) *Opera Plaza, Shattuck*. **SFBG**

rep clock

Schedules are for Wed/2–Tues/8 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$4-10. "The Touching of Hands," solo and collaborative projects by Scott Treleven, Genesis Breyer P-Orridge, and Terence Hannum. "Radical Light: Small Gauge Diaries and Portraits," Thurs, 7:30. Presented by SF Cinematheque in conjunction with Pacific Film Archive. "Mission Eye and Ear: New Live Cinema Series," Fri, 8. "Other Cinema:" "Goldwave + Wrongdisco + Katelus," Sat, 8:30. "ATA Sunday Saloon," with Rank/Xerox, Tenants, and Mothercountry Motherfuckers, Sun, 2. "The New Talkies," modern films with new narration, Sun, 7:30.  
**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-15. **We Were Here** (Weissman, 2011), Wed-Thurs, 7, 9:15 (also Wed, 2:30, 4:45). Director David Weissman in person after 7 p.m. shows. "Sing-a-Long:" **The Little Mermaid** (Clements and Musker, 1989), March 5-9, 7:30 (also Sat-Sun, 1; Wed, 2).  
**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilim.org. \$6.50-15. **Even**

**the Rain** (Bollaín, 2010), call for dates and times. **The Illusionist** (Chomet, 2010), call for dates and times. **Nora's Will** (Chenillo, 2009), call for dates and times. **Absent** (Hunt, 2010), Thurs, 7. With filmmaker Justin Hunt and musician James Hetfield. **I Am** (Shadyac, 2011), March 4-10, call for times.

**"EAST BAY INTERNATIONAL JEWISH FILM FESTIVAL"** Various East Bay venues; www.eastbayjewishfilm.org. Most shows \$5-10. Over 50 films from around the world, March 3-13.

**EMBARCADERO CENTER** One Embarcadero, Promenade Level, SF; www.sfgreenfilmfest.org. \$12.50. "San Francisco Green Film Festival," environmental films, Thurs-Sun.

**GOETHE-INSTITUT SAN FRANCISCO** 530 Bush, SF; (415) 263-8760. \$7. "From the Wild West to Outer Space: East German Films:" **The Silent Star** (Maetzig, 1960), Thurs, 7.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Collapse** (Smith, 2009), Wed, 7:30.

**LARK** 549 Magnolia, Larkspur; (415) 924-5111, www.larktheater.com. \$25-30. "Silent Surrealism," with live accompaniment by Hot Club of San Francisco, Thurs, 8.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Heros and Misfits: The Films of Stephen Frears:" **My Beautiful**

CONTINUES ON PAGE 40 »

From the director of BRUCE ALMIGHTY, THE NUTTY PROFESSOR and ACE VENTURA: PET DETECTIVE

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It's what Shadyac was saying all along in his comedies, but this time he's saying it with feeling."  
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—Patrick Goldstein, LOS ANGELES TIMES

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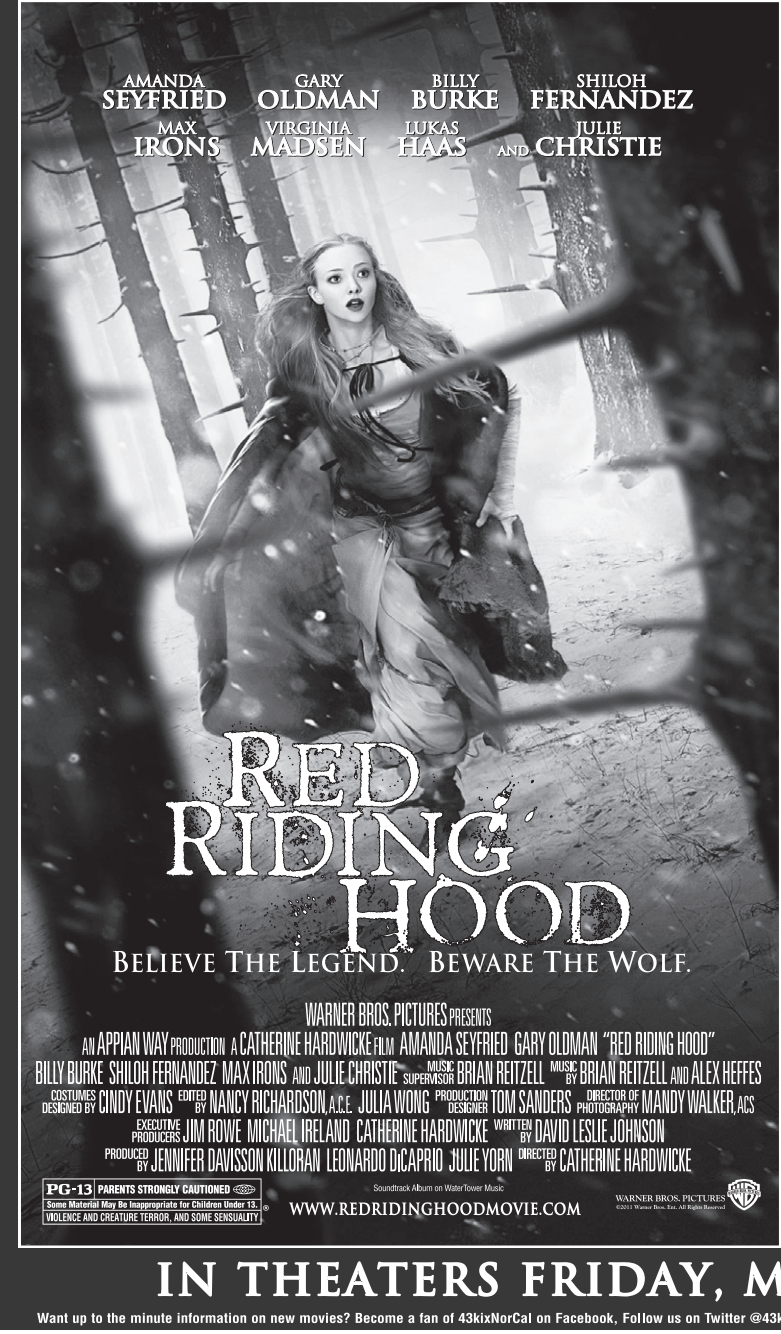
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**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. "Film 50: History of Cinema:" **The 5,000 Fingers of Dr. T** (Rowland, 1953), Wed, 3:10. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" "Pieces of Eight: Fragments, Curiosities, and Hidden

Realities," Wed, 7:30; "The Video Collectives: Lord of the Universe, Media Burn, and Game of the Week," Sun, 5:15. "Merce Cunningham Dance Company: The Legacy Tour Special Screening:" **Craneway Event** (Dean, 2009), Thurs, 7; Sat, 5. "Under the Skin: The Films of Claire Denis:" **White Material** (Denis, 2009), Fri, 7; **Chocolat** (Denis, 1988), Fri, 9; **Paris, Texas** (Wenders, 1984), Sat, 7:15; **I Can't Sleep** (Denis, 1994), Sat, 3. **Pelada** (Boughen and Fergusson, 2010), Tues, 5:30, 7:45. This event, \$15; proceeds benefit Albany and El

Cerrito High School soccer teams.  
**PARAMOUNT** 2025 Broadway, Oakl; 1-800-745-3000, [www.ticketmaster.com](http://www.ticketmaster.com). \$5. **The Birds** (Hitchcock, 1963), Fri, 8.  
**RED VIC** 1727 Haight, SF; (415) 668-3994; [www.redvicmoviehouse.com](http://www.redvicmoviehouse.com). \$6-10.  
**Megamind** (McGrath, 2010), Wed-Thurs, 7:15, 9:20 (also Wed, 2). "The Found Footage Festival," Fri-Sat, 7:15, 9:15. This event, \$12.  
**Vision: From the Life of Hildegarde von Bingen** (von Trotta, 2009), Sun-Mon, 7, 9:15 (also Sun, 2, 4:15). **I Love You Phillip Morris** (Ficarra and Requa, 2009), March 8-9, 7:15, 9:25 (also March 9, 2).  
**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$10. **The Woman Chaser** (Devor, 1999), Wed-Thurs, 7, 9:15.  
**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). **SFBG**



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## > legal notices

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. 447401. The following person is doing business as **Paulson Bott Press**, 2390 C 4th St Berkeley, CA 94710. Renee M Bott, 19 Claremont Cresc. Berkeley, CA 94705; Pam T Paulson, 1906 Harmon St Berkeley, CA 94703. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/1/11. Signed Renee M Bott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on January 27, 2011. **#113299, February 9, 16, 23 and March 2, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332600-00 The following person is doing business as **Perfumeria Y Variedades USA**, 2359 Mission St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Daniel Yanes J. This statement was filed by Maribel Jaldon on January 11, 2011. **#113296, February 9, 16, 23 and March 2, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332867-00 The following person is doing business as **CJ - Bags and Apparel**, 197 Majestic Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Charles Ray Jones. This statement was filed by Magdalena Zevallos on January 21, 2011. **#113300, February 16, 23, March 2 and 9, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332945-00 The following person is doing business as **WE Holistic Lifestyle Coaching**, 290 Division St Ste 200 San Francisco, CA 94103. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Tara Rota, Jator Pierre. This statement was filed by Magdalena Zevallos on January 25, 2011. **#113301, February 16, 23, March 2 and 9, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332968-00 The following person is doing business as **Ship-Junction**, 112 Stoneridge Ln San Francisco, CA 94143. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Jason Ng. This statement was filed by Magdalena Zevallos on January 26, 2011. **#113293, February 9, 16, 23 and March 2, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333145-00 The following person is doing business as **1. (y)our food choices, 2. your food choices**, 1545 Kirkham St Apt 3 San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jason E Snyder. This statement was filed by Maribel Jaldon on February 1, 2011. **#113295, February 9, 16, 23 and March 2, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333251-00 The following person is doing business as **MM Caster & Industrial Supply**, 472 Tehama St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/11. Signed Michael A McClure. This statement was filed by Mariedyne L. Argente on February 4, 2011. **#113297, February 9, 16, 23 and March 2, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333274-00 The following person is doing business as **Tanja Nixx Photography**, 841 Columbus Ave San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/11. Signed Tanja Nicklisch. This statement was filed by Maribel Jaldon on February 7, 2011. **#113298, February 9, 16, 23 and March 2, 2011**

### SUMMONS CASE NUMBER: CGC-10-

**501236**, NOTICE TO DEFENDANT: **Ira Schanzer and DOES 1 TO 5** YOU ARE BEING SUED BY PLAINTIFF: **1635 Gough Street Associates, A California Limited Partnership** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)). The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: **Francisco G. Torres (156169), Zanghi Torres Arshawsky LLP, 703 Market St, Suite 1600 San Francisco, CA 94103 (415) 977-0444** Date: July 2, 2010. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: March 2, 9, 16 and 23, 2011. L#113308**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333454-00 The following person is doing business as **1. Amir Mortazavi Develop Design Build; 2. Highlight**, 3043 Clay St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/11/11. Signed Amir Mortazavi. This statement was filed by Jennifer Wong on February 14, 2011. **#113302, February 16, 23, March 2 and 9, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333528-00 The following person is doing business as **LUV Outdoor**, 211 Jefferson St San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mary Ng. This statement was filed by Mariedyne L. Argente on February 16, 2011. **#113305, March 2, 9, 16 and 23, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333560-00 The following person is doing business as **Brothers Hauling**, 1266 39th Ave San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/17/11. Signed Omar Hanna. This statement was filed by Susanna Chin on February 17, 2011. **#113304, March 2, 9, 16 and 23, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333620-00 The following person is doing business as **Manzanita Photography**, 3519 Lawton St San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/26/10. Signed Hugh J. Lawton. This statement was filed by Mariedyne L. Argente on February 22, 2011. **#113306, March 2, 9, 16 and 23, 2011**

### FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0333752-00 The following person is doing business as **My News Peg**, 2743 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/11. Signed David Carini. This statement was filed by Alan Wong on February 25, 2011. **#113307, March 2, 9, 16 and 23, 2011**

### ORDER TO SHOW CAUSE FOR CHANGE

**OF NAME** CASE NUMBER: CNC-11-547530. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Khuong Q. Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner **Khuong Q. Tran** filed a petition with this court for a decree changing names as follows: Present Name: Khuong Q. Tran Proposed Name: **Kenny Chen** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 10, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on February 23, 2011. Endorsed Filed San Francisco County Superior Court on February 23, 2011 by Param Natl, Deputy Clerk. **Publication dates: March 2, 9, 16 and 23 2011. L#113309**

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